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& STONE APPRECIATION MAGAZINE

Q1

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bonsai-bci.com

THE OFFICIAL PUBLICATION OF **BCI**

Memories of China and 2010 Exhibit in Tianjin

**6th Liuzhou International
Fantastic Stone Festival**

V Bonsai Competition, Madrid, Spain

Suiseki in Vietnam

Bark in Bonsai

**Bucida Spinosa: Bonsai Gold
from the Caribbean**





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President's Message

When I was a child, I used to try on my dad's police uniform. I'd wear his blue saucer hat and thick belt with all kind of gadgets, and stick my feet in his black leather shoes. They were obviously too big and I had to slide them along the floor to walk. Well years later, I seem to have another chance to fill big shoes; those left by. I.C. Su, retiring president of BCI. At the October board meeting in Tainan, China, I.C. retired after two terms, and I took over as president. I would personally like to thank I. C. and his wife, Helen, for all their efforts to promote BCI around the globe. I. C., as the past president, will remain active in BCI and luckily for BCI, Helen was elected as a BCI board member, so I will have plenty of help keeping the BCI shoes moving.

The last board meeting saw many other changes. Also retiring was Willi Benz, 2nd Vice President and a multiple-term BCI board member. Two other board members decided to retire, including Robert Stephen and Louise Leister. All BCI members thank them for their efforts for BCI. If wholesale change of the leadership weren't sufficient, there was one more major change. Donna Banting, BCI's long term business manager and magazine editor, retired after 17 years of service to BCI. Donna was a human dynamo as far as BCI was concerned and replacing her will be two new faces. Joe Grande of Winnipeg, Canada, an avid bonsai grower and professional magazine designer, took over as the new editor of the magazine. Joe designed this issue and I hope you are as impressed as I am. Terry Kempinski will manage the business side. Yes, the name is not a coincidence; Terry is my spouse. Having the business manager and president in close proximity has done much to reduce the business risk inherent in such a major transition of leadership personnel. Finally, Jim Brandt has retired as our web master, and Ian Glew, of Australia, will take over. BCI thanks Jim for his years of behind-the-scenes effort to give BCI an electronic presence so important in today's day and age.

In addition to being web master, Ian Glew will be the new BCI 1st Vice President.

Paul Gilbert of Colorado will be 2nd Vice President. Joan Greenway of Canada will be the Corresponding Secretary, while Pauline Muth and Dave Radlinski will continue as Secretary and Treasurer respectively. Glennis Bebb of Australia will remain as Executive Director. Board members are Frieda Joris, Belgium; Les Dowdell, Canada; Chai Bao Cheng and Wang Xuan Min of China; Nikunj Parek, India; Budi Sulistyo, Indonesia; Massimo Bandera and Chiara Padrini of Italy; I. S. Ng, Malaysia; Guillermo Ramirez Castaño, Mexico and USA; Helen Su and Min Lo, Taiwan; and Tom Elias and Frank Mihalic of the USA. This dynamic team will work to keep BCI relevant and vibrant.

The new leadership agrees with me that BCI has to adopt several key strategic goals so that it can continue to perform its job of promoting the art of bonsai around the globe. First, BCI must have financial stability. We have restructured our roles and cost basis and hopefully can keep BCI financially viable. Second, BCI needs to evaluate its focus and evolve to a mode that allows it to increase its individual membership. One part may be a rebranding of BCI to expand beyond clubs and focus on individual members. Another part of this goal is for BCI to evaluate



Rob Kempinski, President, Bonsai Clubs International

and improve what it offers its membership. The board is actively working to provide new and improved products for its members. The magazine will continue its excellence, but we hope to expand its multinational appeal. One way to do this will be to offer an electronic supplement to the paper magazine. These will be exciting times for BCI as we further improve our offerings. Stay tuned as we implement programs such as our annual convention, modernized web page, BCI Artists program, BCI Friendship Exchange and BCI tours among others.

In June, BCI will reconvene along with the American Bonsai Society in Louisville, Kentucky, USA. "Bonsai in the Bluegrass" promises to be an exciting weekend full of educational bonsai activity, great friendship and wonderful sightseeing opportunities. The itinerary contains many interesting programs never before seen at a bonsai convention. The convention committee has been very active putting together a first-rate show at a reasonable price, so please meet us in Kentucky in 2011. Registration info is in this magazine or on our web page.

You'll be excited to learn more about the upcoming BCI Japan tour. Last year's BCI tour of China was such a success that we decided to offer another tour in 2011. This year, there happens to be two major bonsai shows in Japan in November separated by a week. For the first time ever the Asia Pacific Convention (ASPAC) will be in Japan in Takamatsu on November 18, and the following weekend will be the annual Taikan-ten exhibition in Kyoto. Having two major shows in southern Japan on back-to-back weekends in the fall, is really too good of an opportunity to pass up. BCI will sponsor a value-packed tour that will start in Osaka. You'll find more information on the tour in this issue of the magazine or on our web page. We really hope that you can participate in what many are calling the "perfect storm" of bonsai shows. This will be a BCI event that will be talked about for years.

The new board, new editor and business manager along with me believe BCI has a bright future. We encourage all of our members to get involved. If you have any ideas, suggestions or would like to get involved, please contact any board member.

Regards, and see you in Louisville. 

Rob Kempinski



left: © 2011, Marko, all rights reserved.

*Best Wishes for
a Prosperous and
Happy New Year
from everyone at
Bonsai Clubs
International.*

FROM THE EDITOR

Welcome to the first issue of *Bonsai & Stone Appreciation Magazine* for 2011. Donna Banting has retired from the editor's role and is looking forward to spending more time with her first love, bonsai. She leaves behind a solid foundation on which we all can build. I have experienced firsthand the strong and enduring relationships Donna has developed and nurtured all over the world in the name of BCI, *Bonsai & Stone Appreciation Magazine* and friendship. I could not agree with her more when it comes to the large role volunteers, donors, advertisers, photographers, writers and artists play in making each issue a reality. I also acknowledge the generous contributions made by this devoted group of people and pledge my support to them as well.

I have been growing and collecting bonsai for just over 20 years in southern Manitoba, where we are challenged by a six-month-long winter. During the last decade, I have grown tropical bonsai indoors under lights to extend my bonsai activity year-round. For me, bonsai has been a pleasurable and rewarding escape. Time spent with trees is quiet and stress-free. In contrast to this solitary process, the BCI conventions I have attended, have enriched me with a stimulating environment and close friendships with bonsai enthusiasts in other countries. As I learn more about this art form and witness how true talent can bring out the best in a tree, I happily contribute my passion for graphic design to help present and promote the work of accomplished bonsai and stone artists, collectors and teachers.

Thankfully, modern communication makes it possible, even easy, to gather content from all parts of the world, and online language translators give us the opportunity for cross-culture dialogue and understanding. I encourage you all to consider contributing your stories and photos to the magazine. We are curious about bonsai and stones in your corner of the world.

The newly appointed executive team has been hard at work and has some very exciting announcements in this issue. A tour of Japan which includes two major bonsai shows, promises to be the highlight of the year and the experience of a lifetime. Coming soon is the Bonsai Friendship Exchange, a program which BCI members can use to expand their experiences in bonsai and stone art all over the world, wherever and whenever they travel.

Also in this issue, we feature reviews and photos of exhibitions and competitions from China, Spain, Italy and USA for your enjoyment.

There are articles by two of the presenters at Bonsai in the Blue Grass, this year's BCI convention in Louisville, Kentucky; Chiara Padrini of Italy and Enrique Castaño de la Serna from Mexico. Chiara shares with us the Korean aesthetic of the Suseok, and then takes us on a short trip to Vietnam for a glimpse into this culture's enthusiasm for stones. Enrique has been prospecting for bonsai gold and uses a Bucida Spinosa found at the side of the road to illustrate this Caribbean species' natural potential for bonsai.

Giacomo Pappalardo answers the question, "Why do we clean the bark on junipers?" and points out how bark texture servers as a design element and must be the proper scale to the size of the tree.

The magazine starts with *Memories of China*, which is a testament to the excellent quality of BCI-organized events.

— Joe Grande, Canada

BONSAI CLUBS INTERNATIONAL

MISSION STATEMENT

Bonsai Clubs International, a non-profit educational organization, advances the ancient and living art of Bonsai and related arts through the global sharing of knowledge. We educate while promoting international friendship and solidify world relationships through cooperation with individuals and organizations whose purpose is consistent with ours.

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Digital images must be provided at 300 dpi resolution for an 8 x 5 inch size minimum. Otherwise photographic negatives, slides and prints may accompany articles.

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

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



ON OUR COVER

BCI President, Rob Kempinski, photographed this tree on the BCI tour of China. It was the second-place bonsai in the Guangzhou exhibit. It's a slow growing Orange Jasmine (*Murraya paniculata*) so one can imagine the actual age of the tree. The inset stone photo, also by Robert, is a million-dollar carved jade stone for sale at the viewing stone museum in Beijing.

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Errata: We offer our sincere apologies to Danilo Scursatone for misspelling his name on page 16 of the October/November/December issue. — Ed.

*right; Paul Gilbert, Rob Kempinski and Ian Glew on the Great Wall.
below; The Great Wall viewed through the opening of a crenulated embattlement. BCI members rode a cable car and then traversed the steep portions of the ancient wall on foot.
inset; Temple of Heaven Altar tower. The Circular Altar has three layered terraces with white marble. During the Ming and Qing Dynasties (1368 A.D. - 1911 A.D.), the emperors would offer a sacrifice to Heaven on the day of the Winter Solstice every year.
lower right; Emperor's throne in the Forbidden City, Beijing.*



Memories of China

BCI 2010 China Tour and BCI Convention in Tianjin



Visiting China on the recent BCI tour, one could almost imagine how Marco Polo must have felt as he traveled there centuries ago and experienced the wonderful culture and saw the amazing sites of the vast country—including its bonsai. Even though Japan has been the largest influence on the art of bonsai in the rest of the world, most bonsai enthusiasts are aware bonsai originated in China. Yet, due to the Cultural Revolution, Chinese bonsai have remained somewhat unknown to the majority of bonsai growers outside of its borders. Upon visiting China and seeing firsthand the splendor of the trees and stones, and the enthusiasm and widespread nature of the art, one can readily be transported to an earlier age and truly appreciate the diversity and tradition of the art.

The BCI Tour, arranged by BCI President I.C. Su and his wife, Helen Su, was chock full of adventure as it traversed across a large part of China. It started in southern China with a visit to the Chencun World of Flowers

by Robert Kempinski with comments from Willem Pretorius and Ian Glew.

Photos by Robert Kempinski, USA; Budi Sulistyo, Indonesia; Rosemarie Voelker, USA; Ian Glew, Australia; and Willem Pretorius, South Africa

below; Cascade Juniper at the Bonsai Club Exhibition in Nanjing.

bottom; Budi Sulistyo, Indonesia and Willem Pretorius, South Africa, join the party.



© Rob Kempinski



© Rob Kempinski

below; An interesting reverse taper pine in the exhibition in Guangzhou.

*bottom left; The Guangzhou show featured many Penjing, as in this Hackberry (*Celtis sinensis*). Ceramic figures were common on many trees.*

right column, top to bottom;

A giant boxwood bonsai in Shunde Qinghui garden.

A unique style of raft style bonsai in Guangzhou, where two groups of trunks form two islands with the horizontal trunk functioning as a bridge joining the two.

A nice penjing displayed in Nanjing exhibition.

*Raft style penjing were popular in Guangzhou. Here is a defoliated Chinese Sweet Plum (*Sageretia theezans*).*



and GHMT Bonsai Exhibition in Guangzhou. There, the most distinctive aspect was the large scale of the bonsai (called pensai) in China. Many of the trees would require several strong backs to move. Also noteworthy was the southern Chinese style. Using tropical plants, this style had a free flowing and very artistic interpretation. Also very interesting was the plethora of bonsai nurseries in the area, and the vast quantity of bonsai material cycling through the Chinese economy—much at elevated prices that would astound many Westerners.

After a short domestic flight, the tour alighted in Nanjing where we saw more fantastic bonsai and stones. These trees, living in a temperate climate, resembled the majority of species grown in the USA and Europe. The hospitality and friendship rang true and contributed to a wonderful visit. The group also visited Yixing, the pottery center of China, and witnessed the bonsai pot-making process first hand. One artisan made a large hand-formed pot without a mold as we watched — truly amazing craftsmanship.

In Yangzhou, the site of the 2013 BCI convention, there was a blur of activity as the Yangzhou convention committee hosted welcome dinners, police escorts, park tours, a BCI-Yangzhou contract signing ceremony and a farewell dinner. Yangzhou officials assured us that the 2013 BCI convention will be spectacular. It will be held at the Yangzhou Bonsai museum in the Slender Lake Park, perhaps the best museum of its kind in the world and the home of the Yangzhou flat pad bonsai style. These trees must be seen in person to be truly appreciated.



© Budi Sulistyo

left; Watching a large pot being made by hand without a mold. below left, bottom left and bottom right; Flat pad bonsai style of Yangzhou.



© Willem Pretorius

“It was at the Yangzhou Penjing Museum where I encountered the Yangzhou flat pad bonsai style for the first time. There, a young bonsai artist was showing a very impressive technique whereby a branch is shaped with three bends in every inch to create the flat topped style. The raffia is kept on until it is time for the next inch to be shaped but can be kept on for quite a long time.”

*Willem Pretorius,
South Africa*



© Willem Pretorius

left: A detailed view of the branch configuration of the flat pad style. Palm fiber has no stiffness so it can only pull in one direction, hence the flat pad but note the horizontal branch movement. The stylist uses a slogan, “3 turns in one inch.”



© Rosemarie Voelker



© Willem Pretorius



Next, we once again flew north on a domestic flight to Beijing where we absorbed many of the major tourist attractions, including a visit to the Great Wall, a bucket list item for many, and a dinner at an exclusive stone museum. Finally the tour concluded with the BCI convention in Tianjin where there was massive bonsai and stone show that featured a dramatic and startling 21-gun salute, simultaneous translations of speeches, a jaw-dropping assortment of viewing stones, and more dinners and entertainment.



above: The signing ceremony for 50th BCI Anniversary and International Bonsai Convention that will be held in Yangzhou in 2013.

far left: A modern shirt with traditional pants on a child at a park in Beijing.

left: The YELLOW BUS participants.

below: The highest artificial rock hill in the old emperor garden in Nanjing. It was used by the royal family to enjoy the fresh air and beauty of the scenes.

facing page, top left: Brook Zhao describes his Chinese Elm planting at a demo to commemorate the signing of the 2013 contract for the BCI Convention in Yangzhou.

facing page, middle left: Beautiful female musicians dressed in colorful clothing entertained BCI guests with traditional Chinese *guqin* music at the Slender Lake Park in Yangzhou.

facing page, bottom left: Evening boat ride on the Qinhuai River by the Confucius Temple in Nanjing.





middle row, top to bottom; Thoby and Sandy Kleinhans from South Africa bargaining for some goods.

The ribbon cutting ceremony by BCI directors to open the exhibition at the First Yixing China International Art Festival.

The BCI tour featured exotic cuisine such as these spoon worms, squid and mollusks.

The Jackson's of San Diego, California enjoy a rickshaw ride in old Beijing.

right row, top to bottom; Helen Su, standing in for I. C. Su, delivers the opening speech in Guangzhou.

The air conditioning could not keep up with the guests so Yvonne Graubek from Denmark employs an ancient Chinese technique to cool Peter Chan from the UK during a dinner in Tianjin.

The beautifully presented food served at the welcome dinner in Yangzhou.

Mr. and Mrs. Lee of Japan enjoy a large Guangzhou juniper.



“It was a young translator with the English name of Nancy that taught me a lesson in humility that will not easily be forgotten. I asked her if she liked the rocks and was surprised by a thoughtful answer filled with wisdom beyond her years. ‘Maybe I am still too young to appreciate the rock art,’ she said. ‘But my father likes it and enjoys sitting in its shade. It relaxes him.’”

Willem Pretorius,
South Africa

below left; The versatility of the Guangzhou style can take a difficult piece of Juniper (*Juniperus chinensis*) material and create a masterpiece.

below middle; There were literally hundreds of temperate bonsai on display at a show for BCI in Nanjing. The Japanese Maple is one exquisite example.

bottom and above right and right; Three water and land penjing at the Bonsai Club Exhibition in Nanjing.

Facing page:

top left; A million dollar carved jade stone for sale in Beijing at the viewing stone museum. (Divide the Yuan price by 6 to get US Dollars)

bottom; A defoliated tree shows its fine branches at the GHMT Bonsai Exhibition in Guangzhou.

top right; Large stones at the Tianjin sellers market, an old converted factory. Note the overhead bridge cranes to move the several-ton stones.

middle left and bottom right; Stones on display at the Xingwei Stone Culture Art Center.



“At first I was puzzled by the interchanging way that they used the words Penjing and Bonsai. The consensus from my fellow tourists was that Penjing does not only refer to a bonsai and stone landscape but can also be used to describe just bonsai.”

Willem Pretorius, South Africa





© Rosemarie Voelker



© Rob Kempinski



© Rosemarie Voelker

The hundred-and-twenty-plus BCI members from 19 different countries enjoyed some of the best food, bonsai, stones and hospitality one could imagine. Friendships were made and global understanding enhanced. It was truly a trip of a lifetime and served well to educate BCI about the fully established bonsai and stone culture in China.

We look forward to returning to China for the 50-year BCI Anniversary and International Bonsai Convention that will be held in Yangzhou in 2013 

“The China tour was an outstanding once-in-a-lifetime event and all organizing parties deserve a well-done and congratulations on this event.

The one thing I will keep with me well after the 2010 China tour is over and the memories fade, is the fabulous friendships that were made or rekindled.

BCI is an organization spread across the world and we only tend to meet once a year. To be able to talk and bond like we did over these two weeks was priceless.”

Ian Glew, Australia

above; Stone on display at the Xingwei Stone Culture Art Center. left; The Guangzhou Chinese Swamp Cypress (*Glyptostrobus penilis*) is very similar to the Bald Cypress except the branches grow in an extremely fastigiate manner hence it is shown with little foliage. The dynamic trunk makes up for the straight foliage.

below left; Gorgeous Pine bonsai at the Bonsai Club Exhibition in Nanjing

below; Tianjin like many Chinese cities, has a modern skyline.



© Budi Sulistyo

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We are truly grateful to our donor members.

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(\$1200 one-time category)

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2010 US National EXHIBITION

Bonsai

All photos courtesy of
William Valavanis

Bonsai in America

Following are examples of the exceptional bonsai trees exhibited at the 2nd US National Bonsai Exhibition in Rochester, New York, June 12 to 13th, 2010.

The US National Bonsai Exhibition in Rochester, New York, is an event dedicated to provide world-wide exposure to some of the finest bonsai in the United States. The 2nd US National Bonsai Exhibition continued this tradition, by presenting the best pre-judged bonsai masterpieces— beautiful trees which illustrate the elevated, refined and accomplished level of bonsai in America.

Both traditional and formal alcove displays brought out the true beauty of these masterpiece bonsai as they came alive with accessory plantings, scrolls, paintings, figurines and more.

Limber Pine
Pinus flexilis
Scott Elser, Portland, OR





top left: Cole's Prostrate Weeping Hemlock
Tsuga canadensis 'Cole's Prostrate'
Steven Stelz, Flemington, NJ

above: Harry Lauder's Walking Stick
Corylus avellana 'Contorta'
Montréal Botanical Garden, Montréal, Canada

top right: Jack Pine
Pinus banksiana
Martin Schmalenberg, Stillwater, NJ

right: Prostrate Juniper
Juniperus squamata 'Prostrata'
Michael Levin, Littleton, MA





above: Eastern Red Cedar
Juniperus virginiana
Peter Michienzi, River Bend, NJ

below: Gyoten Satsuki Azalea
Rhododendron indicum 'Gyoten'
Feliciano J. Jusay, MD, Wytheville, VA

below right: Shishigashira Japanese Maple
Acer palmatum 'Shishigashira'
William N. Valavanis, Rochester, NY

Several visits were necessary for those wishing to seriously study the bonsai, display tables and accessories.

Visitors to this exhibition experienced the beauty of museum-quality bonsai and the creativity of each artist as the artists presented a message or feeling of the summer season through their distinctive displays.

The Exhibition was complete with demonstrations and workshops by leading bonsai artists Kunio Kobayashi from Japan and Marco Invernizzi from Italy. A large vendor area completed the exhibitions where many vendors offered quality bonsai, pre-bonsai, and everything else for bonsai creation, display and enjoyment.

Beautiful, hard-cover, commemorative Exhibition Albums of this and previous exhibitions are available from www.internationalbonsai.com.

The album for the 2nd US National is 192 pages and contains magnificent full-color photos and history, container and provenance for over 200 of the finest bonsai in the United States.

These albums are a great gift idea and are a must-have for personal and bonsai club libraries everywhere.

The 3rd US National Exhibition is planned for June 9-10, 2012. Plan to attend and display your bonsai in what is possibly the finest bonsai exhibition in the United States. Now is the time to begin selecting your bonsai for this prestigious event featuring over 200 museum-quality bonsai from private collections. 



BCI Award of Excellence

International Bonsai Symposium, Rochester, NY, Sept. 11, 2010



BCI has embarked on a program to recognize outstanding trees and stones at regional shows with the BCI Award of Excellence. This can be awarded whenever a BCI board member attends a regional show.

This Eastern White Cedar by Mark Arparg, was selected as the Outstanding Bonsai displayed at the International Bonsai Symposium in Rochester, NY, on September 11, 2010, for the BCI Award of Excellence. Ryan Neil was the judge, Linda Brant and Pauline Muth represented BCI. This tree also won the ABS Award for Finest North American Species Bonsai at the 2010 US National Exhibition

Eastern White Cedar Bonsai

by Mark Arparg

This Bonsai was created from a tree collected in 1989. It was growing in a "rock pocket" in northern New York. The current front was facing the sky and the current back was lying against the rock. It had a trunk which extended along the rock for about 3 ½ ft. Most of the foliage and branches were along that part of the trunk. It was initially styled as a Cascade Bonsai. Gradually the foliage was chased back and eventually the long trunk was removed to create a more compact and powerful design. At that time it was estimated that the age of the tree was approximately 200 years old. Many different pots and planting angles were tried before selecting the current angle and pot. The foliage has reduced by cultural practices. The current height is only about 12" above the pot and many are surprised when they see it in person as it projects a larger image in photographs.

In 2009, this bonsai was chosen as the Yuji Yoshimura Award winner at the Bonsai Society of Upstate New York's annual Exhibition. In June 2010 the judges of the 2nd U.S. National Bonsai Exhibition selected the tree for the Finest North American Species Bonsai Award sponsored by the American Bonsai Society.

September 2010 at the International Bonsai Symposium on North American Bonsai, Ryan Neil chose this tree as the Outstanding Bonsai for Bonsai Clubs International Award of Excellence. 

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6th Liuzhou International Fantastic Stone Festival

Photos and article by Tom Elias



On October 12 through the 17th, 2010, over 100,000 people were estimated to have attended this major international festival in southern China. This event has been held every two years since 2000 in Liuzhou, a city rich in beautiful, karst topography and lying just 120 km from the well-known tourist city of Guilin. Liuzhou has become famous as the stone capital of China, a title aptly deserved and recognized by the Chinese National Collectors Association and the Chinese National Shangshi Association. Stone appreciation exhibitions have been organized for many years prior to 2000. The Second China Appreciation Exhibition was held November 19 to 30, 1994 but records of stone appreciation in this city date back from the Tang Dynasty, nearly 1200 years ago.

It is not difficult to understand why Liuzhou plays a major role in modern stone appreciation in China. This city lies in the heart of Guangxi Province, a region with numerous rivers, interesting geological history, strikingly beautiful scenery, and a great diversity of different types of stones. The rivers have yielded many types of stones now seen in the markets, and some of those stones have become the most sought after and expensive stones in China. These include the beautiful Dahu Stones with their brown and yellow hues and interesting patterns, the rare Moore Stones, Laibin Stones, Three Rivers or Shangjiang Stones, and many others. This coupled with another important element—strong government support—allowed Liuzhou to move into a prominent position in the stone appreciation world in China. Their biennial exhibition is the largest and most influential one in China.

Stone appreciation has received strong, united support from the Liuzhou government, ranging from the mayor and vice-mayors to various agencies responsible for economic development, employment and tourism. While the city hosts this festival, the organizational task was given to the Liuzhou Botanical Bureau of Parks and Woods, and the Liuzhou Stone Appreciation Association. It may seem strange to non-Chinese why the city is so strongly supporting the concept of “stone capital of China.” The reasons, however, are soon apparent. The city government needs key features to attract domestic and international tourists.

left: This huge figure stone standing over three meters high, towers over visitors in the new gallery.

Mr. Jian Zhicai, owner of a stone shop in Liuzhou, is credited with being the first to introduce the beautiful Guangxi Province Daha stones to collectors in 1997.



The festival does that. Job creation in this relatively poor region is paramount, and Liuzhou has approximately eight to ten thousand people now engaged in selling, collecting and searching for stones. The permanent year-round stone markets creates additional jobs directly and indirectly. To understand the level of government support, the city constructed the first major building (1500 sq meters), of the Bagui Fantastic Stone Exhibition in 1994 and a second building (also 1,500 sq. meters) was added to the museum in 1999. One building displayed stones in a modern, museum-type arrangement, while the other structure displayed them in a traditional Chinese setting. We were impressed with this modern, large stone museum when we first visited it in March 2010.

Seven months later in October 2010, my wife Hiromi and I returned to Liuzhou two days before the opening ceremony of this latest festival so we could visit the Bagui Museum and photograph many of the stones in that collection. We also planned to visit one or more of the four stone markets and to meet with officials to learn more about Chinese stone appreciation. We accomplished all this but the Bagui Museum. Unfortunately it had closed.

The opening ceremony for the 6th Liuzhou International Fantastic Stone Festival was a grand event complete with dancing, music, and of course, short speeches by dignitaries.



above: The sweeping lines of the new Liuzhou Fantastic Stone Gallery served as the primary venue for the 6th Liuzhou stone festival.

left: This huge, vertically oriented Daha Stone makes a striking centerpiece and a dramatic statement. This stone and base is over two meters high.

below: View of the spacious lobby of the Liuzhou Fantastic Stone Gallery.



right: Southern and south-western China have numerous rivers which yield many types of excellent water pool stones such as this one.

far right: Virtually every major display of stones in China includes several turtle stones. This large, turtle-shaped Lingbi Stone on an intricately carved base is a symbol for longevity.

middle: These two stones when properly oriented and displayed, especially with some form of bamboo, quickly remind us of two young panda bears.

below: Three Rivers in Sangjiang County in Guangxi Province yield tumbled river stones with fascinating vivid red color patterns such as this stone. The stones range in size from a few centimeters to over a meter or across.



This was followed by a ribbon cutting and fireworks. All this occurred at the beginning of a long, formal avenue leading to a spectacular new building, the Liuzhou Fantastic Stone Gallery. This spacious new stone museum is four times larger (12,500 sq. meters) and more grandiose than the older Begui Museum. Now I understood why the Begui was closed. The flowing lines of this modern building reminded me of the exciting new architectural styles in construction seen in Shanghai and Beijing. Although the building's interior wasn't completed, the organizing committee still staged a display of several thousand stones in this building. Officially, the construction will be completed in 2011. This new structure is the largest and most comprehensive professional stone museum in China.

The two-story high lobby and first level of the new stone gallery quickly filled with officials, dignitaries and attendees while hundreds of others waited in line to enter and view the display. Larger, outstanding stones were displayed on the first level and the terms "fantastic," "incredible," and "excellent" all applied. A special display of large, beautiful Moore Stones was featured in a prominent location on the first floor. They are called by this name, rather than where they originated, because the stones recall the sculptures

produced by British artist Henry Moore. Many of these pieces are large, reaching 2 meters (6.2 feet) or more. The hard, smooth surfaces of the stones are typically lustrous. When available, excellent examples command six-figure prices. The Chinese name of these stones have also been published as Moen Stones, possibly an error in translation to English.

The second level of this striking building displayed medium-sized and small stones. Space was allocated to each province of China for people to bring their stones for temporary display. Stone clubs and collectors brought some of their prized stones for display during the exhibition. The new Liuzhou Fantastic Stone Gallery is not just a museum but a place for seasonal or temporary displays of stones, and for various activities and meetings relating to stone appreciation. It will be a major center for people to learn about Chinese stone appreciation. Our schedule didn't permit us to get a close look at each of the stones because of a scheduled lunch with stone collectors, followed by a visit to Liuzhou Park where Mr. Liu Kai Jian, Vice Chairman of the Liuzhou Stone Association, gave us a personal tour of the excellent stone collection in this park.

The 6th Liuzhou Fantastic International Stone Festival was much more than just a magnificent exhibition of stones with stone markets nearby. Organizing officials convened a day-long Shangshi Culture Symposium for approximately 60 to 70 scholars and other serious minded individuals to present papers and discuss detailed aspects of Chinese stone appreciation. Official lunches and dinners were scheduled for each of the first three days of the festival. One luncheon was devoted to the release of Famous Collectors of Chinese Shangshi, a beautiful, new, boxed set of six books each featuring one the best private collections in southern China. This was a first-class production with great design and layout, photographs, binding and editing. Sometime before the festival but in 2010, Liuzhou officials published the third volume in a series titled Collection of Grand Classics of Famous Stones. This high-quality book of 327 pages follows the second volume that was nearly 300 pages long and published in 2008. Turn to these volumes to see examples of excellent Chinese stones. The officials, editors and publishers in Liuzhou are setting a new, higher standard for books relating to stone appreciation.





Four separate stone markets contribute to making Liuzhou the stone capital of China. The Donghuang East Circle Fantastic Stone Castle and the Miao Pu Nursery Stone Appreciation Market are the two largest. Each has permanent structures to house over a hundred stone dealers. Also, each has ample space for seasonal or temporary dealers to sell stones from under small tents or on plastic tarpaulins on the ground. The greatest numbers of vendors are available during the international festival. These larger markets also have wood craftsmen who can carve a simple, inexpensive base or a higher quality base, depending upon the quality and price of the stone. The third market is the Chinese Stone Capital and the fourth is the Maan Shan Stone Market which is located in a cave on a mountain side in a scenic area and is the smallest of the four markets.



Tens of thousands of stones can be seen in the markets ranging from the tiny colorful Yuhua agates from Jiangsu Province and small Gobi Desert agates stones to huge limestone rocks weighing several tons and requiring a crane to lift and place the stone. However, the most prevalent stones in the Liuzhou markets are those that originate in southern China in Guangxi Province and the adjoining Guangdong, Yunnan, and Guizhou Provinces. These markets are among the best places to look for Yellow Wax Stones, Mohu Stones, Caitao Stones, Dahua (Red River) Stones, Laibin Stones, Moore Stones, and Three Rivers Stones. These are among the more popular stones in modern stone appreciation in China today as opposed to the classical scholar stones (Lingbi, Taihu, Ying, and Kun Stones) originating in Eastern China. This is due, in

above: This large, figure-shaped, Yellow Wax Stone is displayed in the collection of stones housed at the Liuzhou Park.

left: This large, Yellow Wax Stone with a conspicuous hole in the center is a eye catching piece.

below: A large, horizontally oriented Moore Stone from Guangxi Province that resembles the sculptures of the late British artist Henry Moore.





above: This soaring Moore Stone from Guangxi Province was one of many Moore Stones featured in this year's exhibition. The stone and base are about two meters high.

top: An interesting Long River pattern stone measuring 35 X 38 X 25 cm.

right: This large Tian'e Stone from Guangxi Province is displayed in the Liuzhou Park collection. Liuzhou Park is one of several sites to view stones during the festival.



part, to supply and demand. The supply of good quality Lingbi, Taihu, Ying, and Kun is limited or has been exhausted as in Taihu. Yet, the demand of quality stones to fill the needs of dealers and collectors necessitates the discovery and introduction of new types of stones into the realm of Chinese stone appreciation. Stones like Dahua, Moore, and Three Rivers are all recent arrivals in the last two decades.

Chinese stone appreciation is a vibrant, exciting, and growing hobby in China. Literally millions of people are collecting stones which have in turn, given birth to a sizeable industry associated with it. As a result, stone museums have opened in most major cities through China, and extraordinary private collections have been assembled. Outside of some Chinese American communities, most people in western countries know little about modern Chinese stone appreciation. As more quality stones become available and more information appears in English about them, Chinese stone appreciation will expand in western countries. 



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V NATIONAL BONSAI COMPETITION MMBA 2010

Municipal Bonsai Museum in Alcobendas, Madrid, Spain

30th, 31st of October / 1st of November 2010

by LVEB Luis Vallejo Bonsai Studio

The MMBA Bonsai competition has been going on since the year 2000, organized by Arceval Jardinería, S.L. and LVEB Luis Vallejo Bonsai Studio, both of which are directed and managed by Luis Vallejo. It is held biennially at the Municipal Bonsai Museum of Alcobendas (MMBA), in Alcobendas, a town in the northern outskirts of Madrid centre. The main objective of the competition, is to bring together the best bonsai in Spain. The MMBA competition has improved through the years both in number of participants and also in the quality of the trees. Now it is an icon in Spain for all bonsai lovers.

A whole range of activities were programmed for the event; demonstrations, workshops, guided visits to other collections, gala dinner where the prizes were handed out to the winners,

below left & right: Erasmo García - styling an *Olea europaea "sylvestris"*



For every competition, international as well as national, experts are invited to share their methods, knowledge and expertise. This year we had Mr. Shinji Suzuki and Mr. Hotsumi Terakawa from Japan; Mr. Mario Komsta from Poland; and Mr. Erasmo Garcia from Spain, who won the previous competition in the year 2008.

This year, the trees that participated in the competition were selected by Mr. Luis Vallejo and Mr. Mario Komsta. The winning trees were selected by Mr. Shinji Suzuki during the competition and later he explained his decisions and carried out a critique of all the trees to all of the participants and to the general public.

INAUGURATION

This took place on Saturday, the 30th of October, where representatives of various organizations were invited to officially open this year's competition:

The opening speech was given by Luis Vallejo, followed by the Deputy Mayor from the Town council of Alcobendas, Mr. Ramon Cubian; the Ambassador of Japan, Mr. Fumiaki Takahashi; the Vice-president of the Royal Botanical Garden of Madrid, Mrs. Inez Alvarez; among others.

After the speeches and welcoming, Spanish wine was offered to all present and the competition officially began. This year, the exhibit was attended by over 1500 people.





below: top left and middle left: Hotsumi Terakawa styling a *Juniperus Sabina*
top right and middle: Shinji Suzuki styling a *Pinus Sylvestris*
middle right and below left: Shinji Suzuki styling a *Taxus Baccata*
below: Mario Komsta conducting a critique on a *Juniperus Chinensis*





Comments from Luis Vallejo

THE V NATIONAL BONSAI COMPETITION MMBA 2010 is the 5th competition organized by LVEB, Luis Vallejo Bonsai Studio, where the quality of the participating trees has largely increased over the years. In this edition, the competition was open to not only autochthonous species, but also to species from Japan

and other regions. Even so, the trees presented were mostly European species.

The first prize was given to a pine tree from the Alps, the second prize was for a Japanese yew that had already been presented at the Kokufu-ten and that had formed part of Master Shinji Suzuki's collection. Both first and second prized trees belong to José Luis Baliño. The third prize was for a Spanish yew, *Taxus baccata* of Xavier Massanet.

Within the trees selected as masterpieces, there were various wild olive trees, a yew, a quince tree, two Espino albar, one red Japanese pine, one yoke elm and a myrtle. The rest of the trees presented were also of a very high level.

As well as the trees exhibited at the competition, which came from all over Spain, there

was also an exhibit in the Municipal Bonsai Museum of Alcobendas of Luis Vallejo's private collection. A collection which has recently been augmented with trees from Masahiko Kimura. Among these, a *Juniperus chinensis* that obtained first prize in the last Crespi Cup competition which took place in Milan, Italy in September this year, and other trees from Japanese Masters which are now part of the permanent collection that can be visited at the Municipal Bonsai Museum of Alcobendas, Madrid.

For more information, visit www.luisvallejo.com.

For the next edition of the MMBA National Bonsai Competition MMBA, which will be held in the year 2012, the idea is to expand the selection of participants to a European level. 

NATIONAL BONSAI COMPETITION MMBA 2010

TREE AWARDS

Total trees exhibited: 60 (six of which were out of competition)

1st PRIZE: *Pinus mugo*, José Luis Baliño
(La Coruña, Spain)



facing page, left to right: Ramón Cubián Martínez: Alcobendas City Council - First Deputy Mayor: Town Planning and Housing. Coordinated the Municipal Government team.

Fumiaki Takahashi: Japanese Ambassador

Juan Carlos Pérez González: Alcobendas City Council - Environment, Trade, Industry and Employment. Business District Chairman.

Luis Vallejo: Director of Museo Municipal del Bonsái de Alcobendas.

José Fanego Menéndez: Alcobendas City Council - Director of Environment

This page: three of Luis Vallejo's trees

(Out of Competition) exhibited in the V Bonsai Competition MMBA 2010.

Chinese sabina, *Juniperus chinensis*.

Style: Slanted 'Shakan', Origin: Japan (Masahiko Kimura)

Pot: Ancient Chinese pot from the Kowatari Dynasty

Measurements: 80 x 100 cm

Prizes: 1st Prize Crespi Cup 2010 in Milan (shared with Lorenzo Agnoletti from Italy)

Exhibited at the 66th and 78th Kokufu-ten in Japan

Scots pine, *Pinus sylvestris*.

Style: Slanted 'Shakan', Origin: Yamadori Luis Vallejo,

Pot: Japanese Kurama

Measurements: 45 x 71 cm

Prizes: Prize Design Excellency awarded by Chase

Rosade at the Bonsai Euro Top 30 Exhibit held in October 2010 in Mulhouse, France

1st Prize Ginkgo Bonsai Awards 1999 in Gante, Belgium.

Pomegranate, *Punica granatum neijikan*.

Style: Moyogi, Origin: Japan (Masahiko Kimura)

Pot: Ancient Japanese

Measurements: 100 x 110 cm

Exhibited at the 77th Kokufu-ten in Japan



below left: 2nd PRIZE: *Taxus cuspidata*, José Luis Baliño (La Coruña, Spain)

below right: 3rd PRIZE: *Taxus baccata*, Xavier Massanet (Barcelona, Spain)

bottom left: MASTER PIECE, SPECIAL MENTION: *Olea europaea 'Sylvestris'*, Erasmo García (Murcia, Spain)

bottom right: MASTER PIECE, SPECIAL MENTION: *Pseudocydonia sinensis*, José Luis Crespo (San Sebastián, Spain)



left: MASTER PIECE: *Olea europaea 'Sylvestris'*, Carlos Huerta
(Palma de Mallorca, Spain)



below: MASTER PIECE: *Taxus baccata*,
Andrés Álvarez (Asturias, Spain)



MASTER PIECE: *Olea europaea 'Sylvestris'*,
Erasmo García (Murcia, Spain)



MASTER PIECE: *Pinus sylvestris*,
Gabriel Romero (Barcelona, Spain)



MASTER PIECE: *Carpinus turczaninovii*,
Germán Gómez (Valencia, Spain)



left to right:

MASTER PIECE: *Pinus sylvestris*,
Javier García Manso (Alava, Spain)

MASTER PIECE: *Pinus densiflora*,
Jean Paul Polmans (Belgium)

MASTER PIECE: *Mirtus communis*, Xavier Massanet
(Barcelona, Spain)



BONSAI IN THE *Bluegrass* ABS/BCI SYMPOSIUM

Schedule of Events for the Weekend of June 16 – 19, 2011

AT THE FERN VALLEY HOTEL AND CONVENTION CENTER, LOUISVILLE, KENTUCKY

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We invite you to be our guests in Louisville in June 2011 for BONSAI IN THE BLUEGRASS, an ABS/BCI learning symposium. With 13 instructors, conducting 46 seminars and workshops, there certainly are sessions to bring you up to date on a subject or to enhance your bonsai skill.

YOUR SEMINAR HOSTS

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Visit bonsaiinthebluegrass.com.

**FOR MORE INFORMATION ON
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SOCIETY** Visit louisvillebonsai.org

THURSDAY

8 AM to 7 PM—Registration open

8 AM to 5 PM—Joshua Roth New Talent Bonsai Competition and Vendor and Exhibit set up

8:30 AM to 5 PM—Workshops 1 - 4

5 PM to 7 PM—Vendors open

7 PM—Demo by Boon Manakitivipart

FRIDAY & SATURDAY

7:30 to 5 PM—Registration open

8 AM—Vendors and Exhibit open to participants

8 AM—Raffle area open all day

10 AM—Exhibit and vendors open to public

8 AM to 11 AM and 1:30 PM – 4:30 PM

44 bonsai learning seminars/workshops

- Each registrant will attend 4 classes (2 per day) selected during pre-registration

11:30 to 1:15 PM: Lunches Friday and Saturday included with registration

4:30 PM – Exhibit Critique – Dr. Lo (Friday); Ryan Neil (Saturday)

7 PM—Evening programs **Dinners Friday and Saturday** included with registration

- Participate in the **Raffles and Silent Auctions** and enjoy food and socializing with friends.

- Friday evening will include a demo by Min Hsuan Lo

- Saturday evening will include a select auction along with announcements of the winner of the Joshua Roth ABS New Talent Contest, John Naka Award, plus a preview of the ABS/BCI 2012 symposium in Denver CO

SUNDAY

8 AM to Noon—Exhibit and vendors open to all

8:30 to 11:30—Added sessions

- **Session 45—**Future of Bonsai in the US – Ryan Neil

- **Session 46—**Trident Wire Frames – Philips

THURSDAY ALL DAY (8:00 AM to 4:30 PM)

WORKSHOP 1: RYAN NEIL - ROCKY MOUNTAIN JUNIPER

JUNIPER—This will be an in-depth all day workshop with Ryan Neil. Material for the workshop will be collected Rocky Mountain Junipers provided by Randy Knight, proprietor of Oregon Bonsai. Ryan will cover how to take the initial steps in styling a completely untouched piece of collected material. The main focus of the workshop will be in establishing a proper branch framework on which to build a tree that will only improve with time. Participants' trees will each be dealt with individually, from start to finish in front of the class, with everyone having multiple opportunities to help and experience hands on. This process will ensure that all participants are exposed to a variety of styling situations and can learn how to properly deal with them. The ultimate objective of the workshop is to provide everyone with a tree that can be developed into a show-worthy tree, hopefully enterable in the national exhibition at some point down the road.

Workshop Material Cost - \$1000

WORKSHOP 2: JONATHAN MAPLES - SCROLL MAKING

This all day scroll making workshop begins with a brief lecture on the various types, history, and use of scrolls. Students will construct a Hanshi-sized scroll (approximately 1.5 feet by 3 feet). All aspects of scroll making will be covered in this hands-on class, including the concepts of scroll design for bonsai, mixing the glue, cutting the paper and cloth, cropping the artwork, and putting the various pieces together. Due to the lengthy detail in constructing a scroll, the final finishing will have to be done as a take-home project (complete instructions will be furnished) or finishing can be done by Mr. Maples. All materials and equipment needed will be furnished.

Workshop limited to 10.

Workshop Material Cost - \$100

THURSDAY AM (8:00 to 11:00)

WORKSHOP 3: DOUG PHILIPS - SHOHIN FLAT CUT OLIVE

OLIVE—These Olive Pre-Bonsai have been flat cut and are well on their way to becoming quality bonsai.

Workshop Material Cost - \$65

THURSDAY PM (1:30 to 4:30)

WORKSHOP 4: DOUG PHILIPS - ADVANCED FLAT CUT OLIVE

OLIVE—These Olive Pre-Bonsai have been flat cut, have had minor trimming, and are well on their way to becoming quality bonsai.

Workshop Material Cost - \$75

FRIDAY AM (8:00 to 11:00)

SESSION 1: CHIARA PADRINI - BASIC SUISEKI—History, most famous suiseki, the name Suiseki, classification, landscape stones, object stones, pattern stones, colored stones, material, collecting places, shape, evaluation criteria, making a daiza all will be covered in this session. Participants are encouraged to bring Suiseki to this class for evaluation and critique. In addition, wood slabs can be brought in for initial design of a daiza.

SESSION 2: MIN HSUAN LO - BONSAI IN TAIWAN—History of bonsai in Taiwan, along with the various bonsai associations currently meeting in Taiwan, will be covered. How the bonsai art has improved so rapidly, the future of bonsai in Taiwan, and how the the bonsai world community is effected by the Taiwanese styles will be detailed.

SESSION 3: BOON MANAKITIVIPART - REPOTTING FOR ALL LEVELS—This session covers the correct way to remove the tree from the pot, how to work on the root ball, how to tie the tree into the pot and other repotting tips.

SESSION 4: MARTIN SCHMALENBERG - BONSAI ROCK PLANTING

MARTIN SCHMALENBERG—Marty will cover the design considerations and characteristics of planting a shohin bonsai on a complimentary stone, to create a Shohin "Composition". He will discuss theory of aesthetic construction and the supplemental features that are used to complete the design. There will be in-depth examination and analysis of classic Japanese and Chinese examples via PowerPoint.

SESSION 5: JIM DOYLE - ALL ABOUT MAPLES FOR BONSAI

BONSAI—Maples have long intrigued bonsai artists for their year-round beauty. Learn propagation, development techniques, culture, design and inspiration in this intensive, well illustrated study by Jim who has been growing maples for over 37 years. The concentration will be on Japanese and trident maples.

SESSION 6: WILLIAM VALAVANIS - DECIDUOUS SHOHIN BONSAI

BONSAI—The history, care, and maintenance of one of the smaller sizes of bonsai will be presented during a PowerPoint presentation. Effective display of shohin bonsai will be introduced as well. A short demonstration will precede the workshop where each participant will create a deciduous shohin bonsai using either a non grafted 3 year old dwarf Japanese maple or a 4 year old single trunk Jacqueline Hiller elm. Workshop Material Cost - \$90

SESSION 7: ROB KEMPINSKI - MAKE YOUR OWN EXHIBIT STAND WORKSHOP

EXHIBIT STAND WORKSHOP—An overview of various exhibit type stands, their design, construction and use will be discussed. Then each participant will assemble and finish a stand from a pre cut kit. No wood working experience needed. Rubber gloves are suggested to protect hands.

Workshop Material Cost - \$75

SESSION 8: ANDREW SMITH - THE EFFECTS OF ENVIRONMENTAL CONDITIONS ON TREE GROWTH

This is a slideshow & lecture with pictures of some great bonsai specimens, as well as full size trees, in their native environment. The discussion focuses on how environmental conditions affect tree growth and form and how this relates to bonsai care and design. Also shown are collecting techniques for pines and junipers in rock outcrop environments.

SESSION 9: ENRIQUE CASTANO - WATER - THE MAIN INGREDIENT OF LIFE

DR. CASTANO—Dr. Castano will discuss the problems that arise with improper watering and how to overcome them. He will also cover how to treat and prevent fungal infections, what important roles water plays, and what the bonsai artist can do to improve it.

SESSION 10: ED TROUT - INTRODUCTION TO WEEPING STYLE BONSAI

REGISTRANTS—Registrants will collectively style & design a Chinese Elm demo tree, using John Naka's theory on the weeping style.

SESSION 11: JOHN THOMPSON - WIRING - TECHNIQUES AND PRACTICE

JOHN THOMPSON—This session is devoted to exploring basic and intermediate techniques for wiring bonsai. This is a non-threatening, hands-on session that will emphasize principles that you will use over and over in your bonsai life. Neat and effective wiring is the mantra. Learning how to clean up, prune and prepare the tree for wiring will be covered. You will learn and practice efficient uses of aluminum and copper wire for both deciduous and coniferous material. Students should have their own bonsai tools including both bonsai wire cutters and wire pliers, as well as bonsai shears (all available in the vendor area). Wire will be provided at both sessions.

This course is in two parts to be followed with session 22.

FRIDAY PM (1:30 to 4:30)

SESSION 12: CHIARA PADRINI - ADVANCED SUISEKI

HOW TO DISPLAY A STONE—How to display a stone in a Daiza, in a suban and doban, how to put a stone in a tray (migikatte and hidarikatte), stands, multiple tables, jiita, kusamono and shitakusa, tempai, scrolls, tokonoma, the zen seven attributes, Wabisabi, Shibui Aware and yoin are all discussed. Participants are encouraged to bring Suiseki and wood slabs for initial design of a daiza and evaluation and critique of the combination.

SESSION 13: MIN HSUAN LO - RAPID IMPROVEMENT IN BONSAI SIZE USING THE "LO STYLE" - PART 1—

Lo has developed a method, called the Lo style, to rapidly improve the size of various trees. In this session, Lo presents a PowerPoint demonstration outlining the development of the Lo style. Lo has developed his skills using imaginations derived from nature and the philosophy of ancient Chinese artists. An extensive slide presentation will be presented showing the development of various trees in Lo's extensive collection, as well as those of other Taiwanese artists.

SESSION 14: BOON MANAKITIVIPART - JAPANESE BLACK PINES—

BLACK PINES—Boon will cover the one year Japanese Black Pine cycle: when and how to repot Japanese black pine, when and how to decandle black pine, when and how to remove old needles and thinning in fall.

SESSION 15: MARTIN SCHMALENBERG - SHOHIN BONSAI - ROOT OVER ROCK WORKSHOP—

This workshop will provide aesthetic direction on creating a composition combining one or several shohin bonsai in conjunction with an artistic stone. Trees and stones are provided.

Workshop Material Cost - \$85

SESSION 16: JIM DOYLE - COLLECTING TREES AND STONES —

This fun course will fully equip you with what to bring and not to bring to enjoy collecting in the wild. Aftercare to keep the trees alive is equally important. The class will be voluminously illustrated with slides from Jim's many collecting trips in North America and Europe.

SESSION 17: WILLIAM VALAVANIS - EVERGREEN SHOHIN BONSAI—

The history, and care, and maintenance of one of the smaller sizes of bonsai will be presented during a PowerPoint presentation. Effective display of shohin bonsai will be introduced as well. A short demonstration will precede the workshop where each participant will create an evergreen shohin bonsai, using a 4 year single trunk Megis short needle miniature Mugo pine.

Workshop Material Cost - \$65

SESSION 18: ROB KEMPINSKI - HOW TO DIGITALLY

PHOTOGRAPH A BONSAI TREE—Photography has always been important to bonsai, but digital photographs have revolutionized the process. This course will cover the basics of how to take good quality digital photographs of bonsai trees. Students will learn the basics of digital photography, how to arrange the photo shoot, how to use various lighting arrangements, and how to do post-processing of the image.

SESSION 19: ANDREW SMITH - COLLECTED COMMON JUNIPER WORKSHOP—

Common junipers are needle junipers with small, dark green needles and blue berries. Common juniper is the most widely distributed coniferous plant in the world and is adaptable to a wide variety of conditions. The berries are used to flavor gin and to make spices. The specimens used in this course are mainly shohin size, with some shari on the trunks, and many are in a naturally cascade or semi-cascade style. Most are about 50 years old. The course will focus on the pruning, wiring and aftercare required to make these into enjoyable bonsai specimens. These trees were collected in the South Dakota Black Hills and have been in growing pots for 1 and 2 years. Workshop Material Cost - \$100

SESSION 20: ENRIQUE CASTANO - MISHO THE ART AT THE BEGINNING—

This session will detail the way to treat different seeds of various plant types to get optimum germination, the best way to treat cuttings, and how new varieties and cultivars can be created. The benefits and drawbacks of various types of potting media will be covered.

SESSION 21: ED TROUT - WEEPING STYLE BONSAI

WORKSHOP—Using John Naka's technique, registrants will each style a Chinese Elm in the weeping style. Each tree is at least 16 inches tall with approximately 2 inch diameter trunks, all with wonderful movement. They are already in plastic bonsai containers. Workshop Material Cost - \$85

SESSION 22: JOHN THOMPSON - WIRING - APPLIED

WORKSHOP—This is a continuation of Session 11 that will help the student practice what was learned in the Wiring Session 11 class. The student may bring his own tree or may purchase one from the vendors' area at the convention. Consistent application of the wiring principles on the student's own tree will reinforce the morning lessons, provide the student with a wiring template to take home, and give the student an opportunity to solve unique wiring problems and set the branches on an actual tree. Bonsai tools are required.

SATURDAY AM (8:00 to 11:00)

SESSION 23: CHIARA PADRINI - ADVANCED SUISEKI—

The Suseok History, searching areas, Suseok – gweseok – miseok, main classifications, most important shapes, landscape stones, rock stones, platform stones, lake stones, waterfall stones, island stones, abstract stones, pattern stones, colored stones, aesthetic and space dynamics, selection of the front, and Suseok examples all will be discussed. Participants are to bring Suiseki to this class for evaluation and critique.

SESSION 24: MIN HSUAN LO - RAPID IMPROVEMENT IN BONSAI SIZE USING THE "LO STYLE" - PART 2—

This seminar is a continuation of session 13. Lo continues his discussion accompanied by numerous examples of how the trees in nature can lead the bonsai artist to develop natural styles in bonsai. Lo describes it as simply developing a balance between man and nature. Using the Lo style in developing bonsai can rapidly turn an ordinary bonsai into a stunning specimen.

SESSION 25: BOON MANAKITIVIPART - JAPANESE

MAPLES—Topics for this session include how to develop Japanese maple in the pot for bonsai, the best way to acquire Japanese maple, how to develop structure, and how to refine your Japanese maple bonsai.

SESSION 26: WILLIAM VALAVANIS - FLOWERING

SHOHIN BONSAI WORKSHOP—The history, care, and maintenance of one of the smaller sizes of bonsai will be presented during a PowerPoint presentation. Effective display of shohin bonsai will be introduced as well. A short demonstration will precede the workshop. Each participant will design a flowering shohin bonsai from a 5+ year trimmed Chinzan Satsuki Azalea. Workshop Material Cost - \$65

SESSION 27: JIM DOYLE - LITERATI STYLE PHILOSOPHY—

What is your definition of literati? Join Jim in the discussion of literati through history, art and inspiration to understand why this simple tree design can be the most challenging. Jim has collected, in the wilds of Nature's Way, Sapphireberry Symplocos paniculata and either a Pitch pine or Scots pine for use in this course. One of each will be used in the design of a Literati bonsai. Tools are required. Workshop Material Cost - \$60

SESSION 28: ROB KEMPINSKI - JAPANESE BLACK PINE

DEMYSTIFIED—The Japanese Black Pine (*Pinus thunbergii*), known as the King of Bonsai, has one of the widest growth distributions in the US. A popular tree with great intrinsic value, it adds much beauty and value to a bonsai collection. Much information exists about how to grow Japanese Black Pine as a bonsai, yet a lot of it is contradictory and shrouded in arcane and mysterious terms. This class will review what Rob has learned about growing Japanese Black Pine and it will be presented in clear and simple process. It will cover the Art Cycle of Japanese Black Pine, the varied development techniques for each stage of growth from seed to finished specimen, and how timing and geographic locale affect the process.

SESSION 29: ANDREW SMITH - COLLECTED PONDEROSA

PINE WORKSHOP—Ponderosa is the legendary pine of the western mountains. These trees are prized as bonsai because of their rough bark, contorted trunks, fantastic deadwood and ease of care. For this workshop, we will use small to medium size ponderosa pine that were collected in the Black Hills in the fall of 2009 and the spring of 2010. These trees average 50-100 years old. The course will focus on wiring and shaping the trees, and recommended aftercare will be discussed. Workshop Material Cost - \$145

SESSION 30: ENRIQUE CASTANO - MYTHS AND TRUTHS IN BOTANY FOR BONSAI—This seminar will cover many of the bonsai myths that have been propagated through the years, along with an explanation of why they are myths. Enrique will also explain some of the truths in botany and how to take advantage of this information in keeping your bonsai healthy.

SESSION 31: ED TROUT - DISCUSSION OF SHOHIN STYLE TROPICAL BONSAI—Registrants will collectively style 3-4 different tropical specimens (Ficus, Bucida, buttonwood, raintree)

SESSION 32: JOHN THOMPSON - SOIL, FERTILIZING AND WATERING—This trio of elements will be the subject of the session. The composition (the what), as well as the interplay of these three bonsai components, will be explored and discussed. The when, how, and why will allow you to be more successful in the growth, development, and care of your trees. Components, schedules, and rationale of use will be covered.

SESSION 33: MARTIN SCHMALENBERG - HOW TO DEVELOP A BONSAI DESIGN EYE - INTERMEDIATE AND ADVANCED LEVELS—This course is designed to get the participant to see into the styling process of creating a bonsai. The participant will be analyzing the various options from raw material or semi-finished trees, and making decisions as the best way to project design direction or corrections for the future development of the tree. In addition to hands-on work with the student's tree, there will be a continuing "verbal workshop" to consider the chronological development (sometimes drastic) of the speaker's own personal bonsai collection.

The course is in two parts to be followed with a bring-your-own tree workshop where the principles taught in the class will be applied to development of a bonsai. Trees may be brought in or purchased from the vendors at the symposium.

Participants must register for both morning and afternoon sessions. (Session 33 & 44)

SATURDAY PM (1:30 to 4:30)

SESSION 34: CHIARA PADRINI - STONES IN CHINA—This session covers the significance of rocks in Chinese culture, the alchemy influence and mineral colors, energy and structure, mountain forms, rocks and gardens, the connoisseurship of rocks, typology of Chinese stones, and aesthetic criteria. Participants are encouraged to bring Suikei to this class for evaluation and critique. In addition, wood slabs can be brought in for initial design of a daiza.

SESSION 35: MIN HSUAN LO - SHIMPAKU REFINEMENT—Lo styling tools which are used to improve the appearance of raw Shimpaku will be discussed. These techniques will be utilized by each student to design his own Shimpaku bonsai.
Workshop Material Cost - \$45

SESSION 36: BOON MANAKITIVIPART - SATSUKI AZALEA—Boon will discuss the yearly schedule of work, when and how to prune your azalea, and repotting the azalea

SESSION 37: BILL VALAVANIS - FOREST STYLE SHOHIN BONSAI WORKSHOP—A short demonstration will precede the workshop where each participant will create a forest style shohin bonsai using Korean hornbeams. Effective display of shohin bonsai will be introduced as well. A short demonstration will precede the workshop.
Workshop Material Cost - \$90

SESSION 38: JIM DOYLE - ELEMENTS OF JAPANESE GARDENING—Discussion and slides will be used to present the plants, rocks, water and ornaments that go into the design of Japanese-inspired gardens. Bring your plot plans, photographs, questions and take advantage of Jim's 37 years of design and installation experience.

SESSION 39: ROB KEMPINSKI - MINI STUDY GROUP—The study group is perhaps the most expeditious way to learn about bonsai and to improve your collection. In this class we will set up a mini-study group. Rob will introduce the concept of a study group and how it functions. Then we will form one for this session. Each study group member will bring his own tree(s) and participate in the critique and work on the trees. Tools are required.

SESSION 40: ANDREW SMITH - PHOENIX GRAFT

WORKSHOP—It's not quite an instant bonsai, but the phoenix grafting technique allows you to create an ancient looking tree in a pot in a matter of a couple hours. For this workshop, we will be using twisted juniper and pine driftwood and attaching Black Hills spruce whips to it. The driftwood will already have the grooves for the trees carved into it and anchors to hold it into the pot attached. The workshop will focus on attaching the whips to the driftwood, potting the new tree securely, and then shaping the branches with wire. Aftercare will be discussed.
Workshop Material Cost - \$100

SESSION 41: ENRIQUE CASTANO - WOOD AND BARK-

In this session, a demonstration on how to treat, carve and achieve a natural look on bark will be given. In the discussion, various aspects of wood and bark development will be covered, as well as the use of power and hand tools.

SESSION 42: ED TROUT - SHOHIN TROPICAL BONSAI

WORKSHOP—Tropical material makes wonderful shohin bonsai. Each registrant will receive a minimum of 3-4 different species of pre-bonsai tropical trees (Ficus nerifolia, Ficus retusa, Bucida spinosa, Chinese elm, Fukien tea, serissa, or Buttonwood) and style these as shohin bonsai. The trees are already in plastic bonsai containers.
Workshop Material Cost - \$95

SESSION 43: JOHN THOMPSON - CONFRS VERSUS DECIDUOUS STYLING METHODS AND TECHNIQUES-

This session is a discussion of the different growth patterns, habits and features of various conifer and deciduous species. It will emphasize the differences and suggest styling methods and techniques for bringing out the essential elements of the species for inclusion in our bonsai. Overall tree shape, branch construction and foliage arrangement will be discussed.

SESSION 44: MARTIN SCHMALENBERG - HOW TO DEVELOP A BONSAI DESIGN EYE - WORKSHOP - INTERMEDIATE AND ADVANCED LEVELS-

*Continuation of morning course.
Participants must register for both morning and afternoon sessions – Sessions 33 and 44.*

SUNDAY AM (8:00 to 11:00)

SESSION 45: RYAN NEIL - FUTURE OF BONSAI IN THE US

This will be a moderated discussion on the future of bonsai in the United States. Based on Ryan's lengthy experience working within the Japanese bonsai world, he will hold an interactive seminar to discuss where the US bonsai hobby is headed. He will present his beliefs on both the wrong and right way to develop the US bonsai culture.

"I was encouraged to not only focus on hands-on work, but to also offer another form of learning. After thinking long and hard about what I consider to be the most important aspects of bonsai, it dawned on me that my experience for such a lengthy time within the Japanese bonsai world and the access to European bonsai world has granted me, a unique perspective. I thought would make a lot of sense to sit down with the participants and organizers of such a significant convention and really discuss where the U.S. is headed in terms of bonsai. I firmly believe there are a lot of wrong ways to develop a bonsai culture and a few right ways. Acting as the moderator for the discussion, I would like to pose a variety of different ideas and concepts, let people take the reins, and perhaps initiate some sort of groundwork (or at least spark some thought) as to how the upcoming development of the American bonsai world should be handled and dealt with to create a culture that is sustainable unlike Europe and Japan."

SESSION 46: DOUG PHILIPS - TRIDENT WIRE FRAMES-

Doug will show his unique wire frame method of developing large trident maple bonsai in just a few short years. Details of the basic wire frame design will be detailed, with examples and demonstrations.



BONSAI IN THE *Bluegrass* ABS/BCI SYMPOSIUM



ENRIQUE CASTANO

Growing up in a bonsai household, Enrique Castano was introduced to bonsai and the horticultural world at an early age. His love for nature led to his studies in biology, and he subsequently received a PhD in

Biochemistry and Biophysics from the University of Rochester (NY) in 1997. He has done post doctoral research in molecular and cell biology and gene regulation. He currently is a professor at the plant research center in Merida, Mexico and uses his educational background to promote bonsai both in the US and the Latin American world.

Sharing his knowledge in bonsai, he teaches and gives demonstrations in various locations around the world. His trees were selected by The World Bonsai Friendship Federation (2005) and as a gold award penjing in China (2006), and the BCI named his bonsai articles as one of the 100 best in the world. His book "Botany for Bonsai: The Science Behind the Art" serves as a basic building block for bonsai horticulture.



JIM DOYLE

In 1973, with a B.S. degree in horticulture from Delaware Valley College of Science and Agriculture, Jim started Nature's Way Nursery and developed an early interest in Asian culture and plants. By 1980, through the

influence of Chase Rosade, bonsai passed from being a hobby to a business/life-style. Jim attends many symposia, teaches year round to both adults and children at his studio and travels extensively. After a brief visit to Japan, Jim started a quest for new information. He was involved in founding the Susquehanna Bonsai Club, boasting membership of over 100, and co-chaired the 1992 ABS Convention in Hershey. He has written articles for national publications and consulted regionally in Japanese garden design.

Today, along with his teaching, Jim continues to import bonsai, pots, tools and related garden items. Other interests include conifers, Japanese maples, writing haiku, volleyball, fishing and spending time with his wife Mary Kay and children Sarah and Max (not to be confused with his other hobbies). Jim's favorite tree is, of course, the one he is working on.



ROBERT KEMPINSKI

Bonsai are like potato chips, no one can have just one. Unfortunately I found this out too late. Now my yard in my home in Melbourne, Florida is full of potato chips, rather bonsai trees. It started innocently enough when I

first spied bonsai trees in person in 1982 at the Seoul House in Korea. The small microcosms of nature planted a seed, but I was a US Army officer then and couldn't pursue the art. Years later after starting a family and working closely with the Japanese Space Agency, I got acquainted with Japanese language and culture. The seed finally sprouted. My first was a Live Oak acorn that had sprouted in my yard. Years later it is still alive and in a bonsai pot although due for a major restyle to fix some errors made way back then. Many other trees have joined the oak as I have seriously pursued the art.

Neighbors frequently spy me working by flashlight in the dark on my trees as I spend my daylight hours as a Director in CSC Business Development Department. The tranquil pruning and shaping of bonsai serves as a perfect antidote to the business induced stress of proposals.

Living in central Florida, USA, my collection is a mix of tropical and temperate trees that can take the heat of our summers and very mild winters. I especially like Buttonwood, Japanese Black Pine and Willow Leaf Ficus trees. I've had the good fortune to travel extensively around the US and the world visiting bonsai gardens and exhibitions. Lately I have been traveling sharing my knowledge and approach to bonsai, which as you can tell from my opening is both light hearted but earnest.

When the opportunity arises I show my trees, as I enjoy sharing my art. I've had trees on display at the World Bonsai Show in Washington DC in 2005, at the BCI Conventions in Saint Louis 2004, and Orlando 2002, at the American Bonsai Society Show in Saratoga NY in 2006, at the first ever North American Bonsai Exhibition in Rochester, NY, and at several Bonsai Society of Florida Shows. For the past many years I have displayed trees at the Walt Disney World EPCOT Bonsai display. The trees remain at the display for several weeks and as a result millions of people see the bonsai next to the Japan and China pavilions. I also enter trees at our local club show and serve as curator for the Bonsai Society of Brevard permanent exhibit at the Brevard Zoo. Judges have seen fit to grant my trees several awards including three times having trees selected in the JAL/WBFF Annual Top 100 Trees in the World Photograph Competition, winner of the American Bonsai Society 2002 North American New Talent Competition and runner up in the BCI Ben Oki award. I've provided several articles to bonsai magazines and have published an introductory book about the art of bonsai.

Instructor Profiles

For links to instructors' websites and blogs, visit:
bonsainthebluegrass.com

Due to my career I have had lots of leadership experience and have applied that to various bonsai organizations. Presently I am the President of Bonsai Clubs International. It is my desire to apply professional business acumen to improve BCI operations and subsequently the value of BCI membership. In doing so BCI will be able to help promote and elevate the art of bonsai across the globe.



MIN HSUAN LO

Min Hsuan Lo was born in 1956 in China. His family bonsai nursery was built by his father in 1947. As a child, Lo was at his father's side learning the art of bonsai. After graduating from the Chinese University with a degree in Chinese literature, Lo returned home to work in the family bonsai business to develop his bonsai skills.

He began teaching bonsai in Taiwan in 1992, and in 2001 he joined the Ken Kuo Technical University as a bonsai instructor. In 2004, he became the bonsai teacher at Pei Tou Community University. He was one of the founders of the Taiwan Bonsai Creator Association which was started in 1998, and became its Chairman in 2007-2008, and he is currently its Honorary Chairman. TBCA is the most active & powerful bonsai association in Taiwan. Every member must pass a rigorous bonsai competition. Currently TBCA has 134 professional bonsai artists.

Lo has had a number of articles published in BCI, International Bonsai, Bonsai Focus and other international Bonsai magazines. He became a member of the BCI editorial staff and was elected to the BCI Board of Directors in 2007. He was given the BCI's 2007 Artist, Writer & Photographer's award; the Art of Bonsai Grand prize; and the TBCA grand prize in 2008. He served as the General Chairman of the 10th Asia Pacific Bonsai and Suiseki Convention & Exhibition in Taiwan 2009. He is also the Technical Consultant of the National Bonsai Association of Taiwan.

Lo is famous for the so called "LO'S STYLE", with lots of vertical curves that appear in large old trees. This unique style was developed from a combination of collected old trees, along with the beauty line from the Chinese calligraphy and life philosophy of ancient Chinese philosophers.

Min Hsuan Lo received the grand prize of the JAL world bonsai contest in 1999, and he has won countless other honors since then. He works with all bonsai sizes and species. He has traveled to many parts of the world for bonsai demonstrations, lectures, and workshops.



BOON MANAKITIVIPART

Boon's start in bonsai was the result of a birthday gift: a small juniper bonsai. Before long, he joined the Bonsai Society of San Francisco, the club through which he took his first beginner class in the spring of 1989. Anxious to

learn as much as possible about bonsai, Boon studied with as many teachers as he could find in California.

Serious study began when he hosted Akio Kondo, Kihachi Kamiya's first apprentice. Mr. Kondo arrived as what the Japanese call a first-year professional, and stayed at Boon's home for one year.

In 1993, the Golden State Bonsai Federation awarded Boon a Teacher Development Scholarship; two years later, he received the Ben Oki International Design Award for styling a Sierra juniper. In 1995, Boon received several informal offers to study bonsai in Japan. Months later he traveled to Japan where he studied bonsai for his first year as an apprentice with Yasuo Mitsuya.

Later, his "bonsai home" became Kihachi-En and his master became Kihachiro Kamiya, a great bonsai master with multiple national awards. Boon said once, "He showed me bonsai standards through his amazing talent and deep personal integrity." Boon returned repeatedly to Japan for prolonged periods of bonsai study until his master's passing in January, 2004.

In 1998, Boon founded and became the teacher of Bay Island Bonsai, and started his business, Bonsai Boon.

In April 2000, Boon won the Grand Prize in the Kindai Bonsai Styling Contest in Japan (sponsored by Kindai Bonsai Magazine). Contestants styled large Japanese white pines. Boon was the only non-Japanese in the contest.

The World Bonsai Contest recognized Boon's trees in 2000, 2001, and 2002 as among the world's top 100 entries, and his students' trees have been recognized in every contest to date.

Today Boon makes his living as a full-time bonsai artist in Northern California. He styles client trees, lectures, puts on demonstrations, holds workshops, and finds show-quality bonsai for clients.



JONATHAN MAPLES

Jonathan Maples works as a 表装師 (Hyousoushi). Hyousou is the Japanese word for framing or mounting. He has trained for 5 years in the art of Hyousou and been a direct student under Sagawa Taishin in

Tokyo, Japan. Hyousou is craftsmanship in paper, cloth, glue and wood to create traditional Japanese products such as shoji (sliding paper doors), fusuma (Sliding Doors made with Hardened Paper), and kakejiku (Wall Scrolls). A hyousoushi is a person that works in these arts. He operates Custom Japanese Calligraphy.



RYAN NEIL

Ryan Neil was born and raised in Colorado, on the western slope of the Rocky Mountains. Throughout his youth the fantastic array of tortured and stunted trees surrounding his home created a deep appreciation and

fascination with nature and the resilient nature of plants. Upon graduating high school, Ryan decided to pursue an education in horticulture at California Polytechnic State University in San Luis Obispo, California. He already had the intention of pursuing bonsai professionally and apprenticing in Japan, however, it wasn't until he was introduced to Ben Oki of Los Angeles, California that his dream of apprenticing with Mr. Kimura would become a reality.

Ryan is now in his fifth year of his apprenticeship under the guidance of world renowned Masahiko Kimura. His five years in Japan have been dauntingly challenging and full of triumph and failure. However, all of his experiences have allowed him to grow and develop as a bonsai professional. Ryan's objective and interest upon returning to the United States is to continue to help promote the art of bonsai throughout the United States, and more importantly to raise the level and knowledge of bonsai in the U.S.



CHIARA PADRINI

Chiara developed an interest in bonsai in 1988 and suiseki in 1990. She became the first Italian on the Board of Directors of the European Bonsai Association and served 4 years as its treasurer. In 2003 she was elected to the

Board of directors of BCI and was placed in charge of suiseki for Europe. Among her many accomplishments in both bonsai and suiseki are: founding member of Bonsai and Suiseki Clubs and Associations, President of the National College of Bonsai and Suiseki Instructors (which she helped found), and author of articles that have appeared in French, English, Spanish, Swiss and Chinese magazines. She has won many awards including the BCI 2008 excellence award and the 2009 Gold medal of the World Bonsai Congress.



DOUG PHILIPS

Doug Philips received his initial introduction to bonsai in 1986. After finding and reading the Sunset book on bonsai, he began practicing what was written, and was suffering much frustration. As a result, Doug went

looking for more information and in 1989 was directed to the Midori Bonsai club. At that time the club was the home to Kathy Shaner, John Thompson, and Les Steele. All of who

were very instrumental in Doug's early exposure to bonsai knowledge, politics and hands on experience.

The years following until the present have been filled with as much bonsai exposure and learning as possible, attending all GSBF conventions and taking classes and workshops with visiting bonsai masters and teachers. Doug has been active in club politics, taught beginner classes and has given several club demonstrations.

In 1991 Doug was the recipient of a GSBF educational grant, and was also a member of an import group that brought premier bonsai pots into the U.S. from Japan.

In 1996 Doug started specializing in several species of plant material that were of particular interest to him. These were personally collected Sierra and California junipers, local Olive trees, and Bald Cypress from Louisiana, also San Jose Junipers, small leaf Olives and Prostrata Junipers from cuttings, and last but not least, fused trunk Trident Maples. If there were two real favorites of his, they would have to be Tridents and Olives.



MARTIN SCHMALENBERG

Martin Schmalenberg has been involved in bonsai and stone appreciation for over 30 years and has been an avid collector of native tree material throughout North America and stones from all over the world. He has

traveled and studied extensively in Asia, Africa and Europe to further his knowledge of bonsai and viewing stone art. Martin has lived and studied in Japan, and offers Asian Studies courses on the history and culture of Japan and China at Blair Academy in New Jersey. Mr. Schmalenberg has been a prolific writer of articles pertaining to these art forms and has combined his many decades of bonsai, viewing stone appreciation and Asian culture studies into stimulating and educational programs at bonsai gatherings throughout North America. He currently resides in Stillwater, New Jersey, and operates Stillwater Studio.



ANDY SMITH

In 1994, Andy and his wife Judy were doing a timber survey in the Black Hills National Forest when Judy found what Andy calls an ancient pine. They both liked the uniqueness of these small trees and began hunting

for them. The Forest Service gave Andy a contract to collect core samples from the old trees to use for drought/climate research. During this research, pine seedlings were sampled to get a better estimate of their growth habits during their juvenile years. Using this data, it was determined that some of these dwarfed trees were over 100 years old. Andy planned on collecting one of these trees and putting it in a bucket on his porch when his wife presented him with a small present - a bonsai tree purchased from K-Mart. From then on, Andy was hooked on bonsai. In the years since then, he focused on col-

lecting stunted conifers from rock outcrops for bonsai training. He has collected several hundred trees per year, with the help of his collecting partner, Mike. Over the years he has been able to supply excellent demo material to most of the world's foremost bonsai artists. As time goes on, he continues to collect and learn about new species. Andy shares his knowledge of these old trees in workshops, demonstrations and lectures around North America.



JOHN THOMPSON

John Thompson (JT) is a bonsai enthusiast, lecturer, demonstrator and artist who lives in San Jose, California. Nature, Kathy Shaner, Harunobu Tokita, and a list too long to itemize here, have influenced his eye and pas-

sion for Bonsai. He has served on the board of directors for ABS and the board of trustees for GSBF. He writes a monthly care column for several Bay Area clubs and has authored articles for ABS and other publications. In his workshops and demonstrations, he tries to utilize the unique characteristics or flaws in each tree that will set it apart from others of the same species. JT's experience and bonsai collection encompass a wide range of species and styles. He is, perhaps, best known for his driving passion for oak bonsai, Sierra junipers, boxwoods and other collected trees. Touching and enjoying his trees, if only for a few moments, is an essential part of each day.

Design Award. Ed has appeared on several local television programs and was asked to do a bonsai program for PBS-TV, "At Gardens Gate", filmed at Cypress Gardens, in 1999.

An avid writer, he has contributed numerous articles over the years to many different bonsai publications. Several of his trees were used as examples of tropical bonsai in the new Sunset Bonsai book edition.

Ed considers it an honor to be asked to share his knowledge with others and travels to programs, whenever time allows, to promote his passionate hobby.

He specializes in Tropical material like Buttonwood, Ficus, Bald Cypress, Bucida, and also works with Pines, Junipers & various deciduous species. His personal collection of 50 or so trees contains 25 different species. Ed is continually searching for new and interesting stock.

He & his wife, Tina, are very active in many Bonsai activities.



WILLIAM VALAVANIS

Bill became interested in bonsai and horticulture at age 11 and pursued his interest by studying Ornamental Horticulture at SUNY Farmingdale and Cornell University. He has made over 50 trips to Japan and

formally apprenticed with Kyuzo Murata and Kakutaro Komuro in Omiya Bonsai Village in Japan. Additionally, a 30-year study and association with Yuji Yoshimura, combined with his formal horticultural degrees, apprenticeships in Japan and his artistic talent, provide Bill with the solid background to promote and teach classical bonsai art around the world.

He is the proprietor of the International Bonsai Arboretum in Rochester, New York where he maintains a fine personal collection of classical bonsai. He offers introductory and advanced classes as well as seminars and symposia in Rochester, New York. He also maintains a busy teaching schedule for bonsai and horticultural organizations worldwide. In order to further promote the artistic and horticultural expression of Classical bonsai art around the world, he began publishing International BONSAI magazine 31 years ago. He has authored two books and many articles published in English, Japanese and other European languages, and organized the First U. S. National Bonsai Exhibition.

Bill is an active member and officer of numerous local, national and international bonsai and horticultural organizations. His distinctive bonsai and displays have received many awards both in the United States and abroad.

He freely shares his 45-plus years of dedicated bonsai study, experiences and discoveries with students and serious bonsai fanciers through International BONSAI and his educational bonsai programs.



ED TROUT

Ed's love of nature, which he attributes to having grown up in Key West, Florida, inspired him to become interested in bonsai when first introduced to it in the early 70's.

A member of many of the clubs in the area, he has served three terms as president, and is a lifetime member of his local club, Gold Coast Bonsai Society, one of the oldest clubs in Florida. He is a charter member of Chishiki Gawa Study Group. He is past president, and a lifetime member of Bonsai Societies of Florida, a board member of the National Bonsai Foundation, at the National Arboretum in Washington D.C. as well as a board member of Bonsai Clubs International. He is also a board member of The American Bonsai Society.

Ed has traveled the USA, Canada and the Caribbean, lecturing and teaching his art. He has been asked, each year since its inception in 1994 to exhibit his trees in "Japan" at EPCOT's Flower & Garden Festival. His trees were exhibited in the 1993 World Convention, in Orlando, the 2005 World Convention in Washington, D.C. and at many other Florida conventions.

Ed was extremely honored to have had one of his trees selected in the top 100 of the world in the JAL World bonsai contest, not only for 1999, but for 2001, 2002, 2005, and 2006 as well. He was also a finalist in 1994 for the coveted Ben Oki International



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BONSAI IN THE *Bluegrass* ABS/BCI SYMPOSIUM

Instructor Spotlight

Visit Min Hsuan Lo's blog for more examples of his beautiful trees:
<http://min-hsuan-lo.ofbonsai.org/>

We are pleased to feature the work of **Min Hsuan Lo**, one of the accomplished instructors at Bonsai in the Blue Grass. Dr. Lo will be presenting the history of bonsai in Taiwan, the current state of the art there and its influence abroad. In another session, he will introduce "Lo's Style," which are techniques he has developed for the rapid improvement of bonsai. In a workshop setting, he will show participants how to improve the appearance of a raw Shimpaku as they each work on their own tree.

below left: *Premna obtusifolia* 82cm
below right: *Juniper chinensis* 93cm
bottom left: *Celtis sinensis* (Hackberry) 60cm
bottom right: *Ficus Microcarpa* 82cm





BCI Grand Bonsai Tour

JAPAN 2011 November 17 to 27

Join us for this one-off Grand Bonsai Tour timed to coincide with two fantastic bonsai events, namely the Asia Pacific Bonsai and Suiseki Convention and Exhibition, and the Taikan-ten – western Japan's biggest bonsai show. Enjoy beautiful maple leaf time in glorious Kyoto. An optional tour to Tokoname is also offered.

right: A Japanese pine in a garden near Takamatsu

background image: An aerial view of the Silver Pavilion in Kyoto. One of the sites to visit.



A Japanese garden tour-participants will enjoy while in Kyoto

TOUR INCLUDES:

- Attendance at the Asia Pacific Bonsai and Suiseki Convention and Exhibition in Takamatsu City
- Visit the wonderful Taikan-ten, western Japan's biggest bonsai show
- Visit to Kinashi Bonsai Village, the largest bonsai village in Japan, with over 270 gardens
- Visit to Korakuen – one of Japan's top 3 most celebrated gardens
- Guided tour of Kyoto
- Travel on Japan's famous Bullet Train
- 10 nights hotel accommodation with breakfast
- Welcome Dinner and Farewell Dinner
- Airport transfers in Japan
- Services of a knowledgeable Japan Journeys guide throughout



All photos courtesy of Rob Kempinski

ITINERARY

Day 1: Arrive in Japan (17 November 2011)

This tour is centred in Western Japan so the most convenient arrival airport is Kansai International Airport (Osaka). We recommend you arrange your flights to land here. On arrival, you will be met and directed to the airport train to Osaka, where you will stay 1 night on a bed-and-breakfast basis.

Day 2: Osaka-Takamatsu

You will depart early by private coach today for the journey to Takamatsu (where ASPAC is being held). Attend the Opening Ceremony of the Asia Pacific Bonsai and Suiseki Convention and Exhibition followed by lunch and demonstrations. We have arranged as standard a 2-Day Registration for this 4-day event. Check in to your Takamatsu hotel for 4 nights on a bed-and-breakfast basis. Attend the ASPAC Welcome reception this evening.

Day 3: Takamatsu

Enjoy the day attending bonsai demonstrations and lectures. In the afternoon you can also attend a lecture on Suiseki. Visit exhibitions at Ritsurin Garden and Tamamo Park. When the sun goes down see Ritsurin Garden beautifully illuminated.

Day 4: Takamatsu

Take part in either or both of the morning and afternoon optional bonsai workshops. In the evening you may wish to attend an optional bonsai auction. (For 4-Day ASPAC Registration holders, we suggest you join the excursion to Kinashi Bonsai Village today).

Day 5: Takamatsu/Kinashi

Take a trip to the wonderful Kinashi Bonsai Village – the largest Bonsai village in Japan. (For 4-Day ASPAC Registration holders, visit Takasago-an Bonsai Garden in Niihama and the attend the Farewell Party in the evening).

Day 6: Korakuen to Kyoto or Nagoya

You'll depart Takamatsu and take a beautiful train ride over the Inland Sea to Okayama. Visit Korakuen, a traditional stroll garden in Okayama and one of Japan's three most beautiful gardens. In the afternoon, board the Bullet Train to Kyoto and check into your hotel for 5 nights on a bed-and-breakfast basis.

Optional Tour to Tokoname (including 1 night in Nagoya)

For those of you who choose this optional trip, you will visit Korakuen as above. Then instead of going on to Kyoto, you will head east on the Bullet Train to Nagoya from where you'll visit nearby Tokoname tomorrow. Check in to your business hotel for 1 night on a bed-and-breakfast basis.

Day 7: Kyoto at Leisure

For those of you staying in Kyoto, spend the day at leisure. A rich history of religion, art and craft have combined to make this glorious city a spiritual home for the Japanese.

Optional Tour to Tokoname

Today you'll visit this renowned ceramic town of Tokoname, one of the so-called "Six Old Kilns of Japan." It has a history and tradition that extends over 900 years and is the largest producer of bonsai pots in Japan. In the afternoon, board the Bullet Train to Kyoto.

Check in to your Kyoto hotel for 4 nights on a bed-and-breakfast basis.

Day 8: Kyoto

Kyoto full day sightseeing by coach. Today you'll visit temples noted for their lovely autumn colours including Ginkaku-ji, Kiyomizu, Rengeji and Koto-In.

Lunch at the Kyoto Handicraft Centre is included today.

below: Serene pond in Kyoto

Day 9: Taikan-ten

Visit the Taikan-ten, the most prestigious bonsai show in Western Japan.

Day 10: At Leisure

Today you may wish to return to the Taikan-ten or alternatively have a day at leisure in Kyoto.

Farewell Dinner.

Day 11: Depart

Transfer to Osaka for your return flight.

PRICE INCLUDES:

- 10 nights hotel accommodation at centrally located hotels with daily breakfast
- 2-Day ASPAC Registration (Day 2 & Day 3 of your itinerary) for the Asia Pacific Bonsai and Suiseki Convention and Exhibition
- Tickets for entry to the Taikan-ten Bonsai show on Day 9
- Welcome and Farewell Dinners and Lunch on Day 2, 3, and 8
- Meet & Greet Service on arrival at Kansai Airport on November 17, 2011 and airport train transfer ticket for November 17, 2011 from Kansai Airport to Osaka (by Nankai Airport Express Train)
- Private air-conditioned coach tour of Kyoto on Day 8
- Sightseeing and entrance fees to all named attractions on tour
- Services of a knowledgeable Japan Journeys Guide throughout
- Separate baggage transfer for 1 piece of luggage per person from Takamatsu to Kyoto

NOT INCLUDED:

- Travel insurance
- Lunches and Dinners (other than those mentioned above)
- Bonsai workshops and bonsai auction on Day 4 are optional



detail and background image: A tokonoma in Daizo Iwasaki's Takasagoan Bonsai Garden, a tour-highlight of BCI's Grand Bonsai Tour of Japan

Package Prices in (£) British Pounds (with approximate US\$ prices)*

	Early Booking Price (Before March 23, 2011)	Price after March 23, 2011
BCI Grand Bonsai Tour (including 2-Day Registration to ASPAC)	£1,535.00 (per person on a shared-room basis) (US\$2,495.00)	£1,565.00 (per person on a shared-room basis) (US\$2,535.00)
Upgrade from 2-Day to 4-Day Registration for ASPAC	Add £95.00 (US\$ 155.00)	Add £125.00 (US\$ 205.00)
Optional Tokoname Trip (Day 6-7)	Add £100.00 (US\$ 165.00)	Add £100.00 (US\$ 165.00)
Single room supplement	Add £225.00 (US\$ 375.00)	Add £225.00 (US\$ 375.00)

*N.B. Japan Journeys will debit your credit card in British Pounds and customers will be charged by their credit card company for the exchange rate at the time their transaction is made (thus the US\$ prices listed above are only approximate).

What the ASPAC Pass includes:

2-Day ASPAC Pass (Nov 18-19, 2011)

Lunch (2 times)
Welcome Reception on Nov 18
Free Shuttle Bus Service for Nov 18-19
Entrance fee for Tamamo Park & Ritsurin
Garden for Nov 18-19
Excursion to visit Bonsai-producing area
on Nov 21

4-Day ASPAC Pass (Nov 18-21, 2011)

Everything from the 2-Day Pass, plus:
Excursion to visit Takasagoan on Nov 21
Farewell Party on Nov 21
Two extra Lunches
Free Shuttle Bus Service for Nov 20-21
Entrance fee for Tamamo Park & Ritsurin
Garden for Nov 20-21
Excursion to visit Bonsai-producing area
on Nov 19 & 20

What is the benefit of a 4-Day Registration?

The main benefit of the 4-Day Pass is the excursion on November 21 to visit Daizo Iwasaki's Takasagoan Bonsai Garden. Additional benefits are attendance of the Farewell Party (21st) and bonsai demonstrations on November 20, as well as an extra 2-days access to Ritsurin Garden and Tamamo Park. You can also join the ASPAC-organised excursion to Kinashi on November 19 or 20. However, BCI will run its own excursion to Kinashi for the 2-Day Pass holders on November 21.

PAYMENT PLAN

Deposit	At time of booking	£250 per person
2nd Payment	March 17, 2011	£500 per person
Final Payment	August 17, 2011	Balance due

INSURANCE

Details of Japan Journeys travel insurance policy are on our website. Only available to UK residents. All passengers should visit the links page on our website to obtain a quote. We recommend you select the best coverage possible i.e. Platinum protection.

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Please Note: This tour is for BCI members only. Non-members are eligible by becoming members to BCI. First contact Terry Kempinski <BCI.manager@yahoo.com> to purchase membership, then sign up for the tour, but payment for BCI membership has to go directly to the BCI business office.

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THE SUSEOK

by Chiara
Padrini

Translation by
Kathy Coffman



1. Buddhist Monk Isang 625-702



2. Painting of Moye Isang in his studio. Note the suseok on the table.



3. First evidence of suseok art form

The photos in this article come from many books and magazines given to the author by Suseok lovers. They are reproduced here for the purpose of promoting and explaining the Korean aesthetic for stones. We thank the copyright holders of these photos and for their use in helping advance this art form.

The culture of stone collecting passed from China to Korea and then on to Japan. No precise historical data of this movement exists, but it is believed that it is connected to the spread of Chan or Zen, practiced by scholars and monks. The earliest documented evidence indicates that the person who is considered the father of Suseok was the famous Buddhist monk, Isang, (625-702) (fig. 1) who was the initiator of a tradition of Zen Buddhism.

The Japanese Buddhist monks who traveled to China, stayed over in Korea and there was a considerable exchange between these two cultures. Many of them came in contact with Isang and his brand of Zen thought, earning him great respect and high esteem.

Some centuries later, the celebrated Japanese artist named Moye (1173-1232) painted a portrait of Isang in a series of pictures which told the story of two Buddhist monks. These paintings are considered national Japanese treasures and are kept in a temple in Kyoto. In one of these, a prized stone can be seen on a small table in front of Isang. (fig. 2)

This art form probably began some time earlier, but this is the first tangible proof of the existence of Suseok. In effect this is the first Suseok in the history of Korea. Even though the stone itself has been lost, its image will be kept forever. (fig. 3)

Suseok was widespread among scholars and monks as an object of meditation little known among ordinary people. The Suseok boom started in 1900, but was interrupted between 1910 and 1945 when Korea suffered Japanese occupation. The stone culture only began to develop again among the people since 1960. It began to spread in the area of Busan in the south of Korea. This area is geographically very close to Japan and this had an artistic influence. In Korea there is a national association, and also each region has its own association which represents the material typical of that area.

In 1985 the first national association was founded. There were then one million people interested in Suseok. In 1988, during the Olympic Games in Seoul, the first big exhibition of the best Korean Suseok was organized, which helped to further spread this art.

Each year exhibitions at various levels are organized.



4. Formal Suseok



5. Miseok



6. Collecting along Nam Han River

In Korea there are two classifications of different types of artistic stones:

Suseok: forever living stone. (fig. 4) and

Gwe seok: strange shaped stone.

For the Koreans, Gwe Seok has only shape but no spirit within. It is difficult to explain what is the difference, only specialists of Korean stones can interpret them.

Mi seok stones also exist. These are specifically colored stones, but not considered Suseok. (fig. 5)

The most important and traditional regions for the collection of valued stones in South Korea are in north and south Gangwon, Gyeonggi, Chungcheong and Gyeongsang, and the volcanic island of Jeju. The stones from this island are very different from those found on the mainland.

The most precious Korean stones come from the regions that the Nam Han River passes through. Years ago the government built dams and the places where the best Suseok were collected were lost. For this reason it is difficult to find good Korean material. Photos published in 1984 show where many people are gathered on the banks of the river searching for stones. Flooding from the dams makes finding stones very difficult if not impossible, even with substantial methods. (fig. 6) Korea then started to import stones from other countries: China, the Philippines, Indonesia and Russia.

Among the most valued stones collected by the Nam Han River are called Chocolate stones because of distinctive brown streaks. (fig. 7) In earlier times river-shaped stones were preferred, but now because of the difficulty of finding them in the river, the tendency is towards a rounded form collected from the sea coast. (fig. 8)

The main Korean classifications reflect the Japanese ones Mountain shaped stones (fig. 9) and its sub-categories.

One peak	Duplicate Mountain
Two peaks	Sword mountain
Many peaks	Many sword mountain
Long distance shaped stone	Peaks of the sky shaped stone

Rock shaped stones (fig. 10) and its sub-categories.

Waterfall	Refuge from the rain
Lake stone	Face to face and the grotto door
Cave	



7. above: Chocolate stone from Nam Han River – winner of the first BCI Suisse Excellence award . BCI Convention 2008. C. Padriini Collection

8. The tendency now is to the round form collected from the sea coast.



9.



10.



11.



12.



13.



14.



15 Sunflower.



16. Plum

Platform stones (fig. 11)

Two or three steps
Topa seok (Doha)
Sea stone

Island stones (fig. 12)

Object stones (fig. 13)

Human shaped stone
House with a straw roof
Boat stone

Pattern stones (fig. 14)

Gwe Seok
Viewing stones, Beautiful Stones,
Garden Stones, Rare Stones

Abstract stones are very much appreciated. It is not important to the Koreans to remain bound by rules and traditional classifications. They like to look for new interpretations and develop the concept of Suseok by following new trends without being too conservative. They accept the beauty of the NON form, which is an abstract stone that doesn't bring to mind definitive images and details.

In Korea, stones with flower or star designs are much appreciated and catalogued by the type of flower (fig. 15) they represent. In the past there were four types of plants valued by the philosophers and scholars because they indicated characteristic values. These were Bamboo, Orchid, Plum (fig. 16) and Chrysanthemum.

There are three fundamental principles of color: It shouldn't be strong or stimulating; It mustn't be transparent; It must have depth.

Unappreciated colors: bright red or yellow, cement colored (light grey)

Preferred colors: black and shades of dark grey-blue-green-dark brown.

For the Koreans the ideal measurement of a stone is between 20 to 40 centimeters.

The beauty of Suseok needs some conditions and details:

It must be symbolic and awaken the observer's imagination.

It should represent natural beauty as idealized in oriental paintings.

It must give the impression of being old and tranquil.

It should embody a poetic feeling

The five conditions for a good stone are: Shape; Hardness; Color; Natural Beauty; Feeling of Antiquity.

Other additional conditions:

The lines should descend gently and not be sharp.

It shouldn't give the idea of too much activity.

If the lines are too strong, they are not very sought after. For this reason the Koreans prefer stones that have been shaped by the rivers or lakes and have a soft form.

The mountains are not very high in Korea, therefore the shapes are soft.

The outer layer of the stone is very important. Because of its surface, one type of stone is called "water washed," as this shows its age and naturalness.

Obviously, the base must be flat.

The method of judging the shape follows the Japanese rules of *san men no ho*.

At the top, a good balance is achieved when the sides slope down evenly, even if they are not equal.

Dynamic design and division of spaces (fig. 17)

The stone is divided into three parts: the base, center and peak with their focal points in different sections.

Seen also from above, the main peak falls on the imaginary dividing line of the two sides in the proportion of one to two and the other two focal points are in different sections.

The choice of the front (fig. 18)

When exhibiting a stone as many parts as possible should be visible. Putting the protruding sides at the front shows the strength of a stone. Its beauty is missed if it is put in the other way round. The position is wrong in the top design.

Exhibiting a Suseok

The major differences from the Japanese school are seen in exhibits, be it in the use of the daiza or the suiban or doban. While for the Japanese the daiza should be an element to support the stone without being visually intrusive, we often see Suseok on colorless bases.

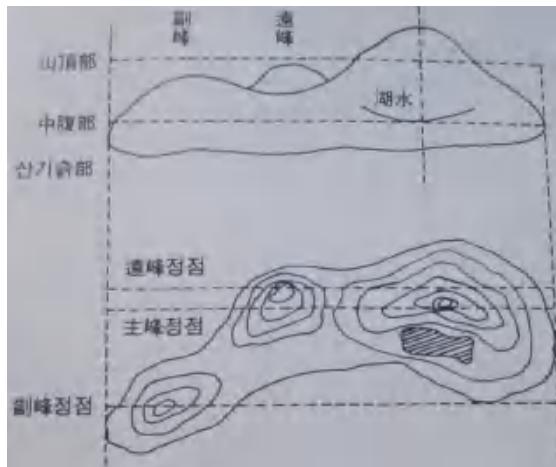
The wood is left natural and also the grain is exposed. (fig. 19) For the Koreans it is important to see the maturity of not only the stone but also the daiza. In time the wood acquires a patina and the color gets deeper and more intense, reflecting both visual appeal and philosophic concepts.

Basically, this is only considered an art form if it always demonstrates the concept of transformation, therefore it should also show the "change." The stone is in itself an object that inspires mainly static concepts. In an exhibit this is balanced by more lively sensations. This balance is achieved through using the daiza or suiban in a more natural and interpretive way, which differs from the Japanese formal way to display the stone.

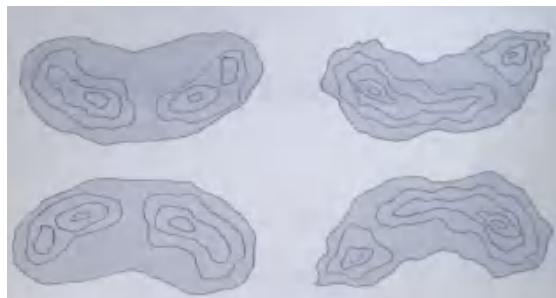
The Koreans maintain that the daiza is the dress of the stone and that people like to dress themselves in light colors. It is considered of merit to repeat the theme of the stone in the daiza. In Korea, landscape stones are usually shown in a suiban or in a doban. For the Koreans the hollow spaces in the stones are very significant and are greatly prized. (fig. 20) They indicate a path, overcoming the difficulties in life, the future and the unknown.

Unlike the displays in Japan, an empty suiban or one with only a thin layer of water are used in displaying Korean Suseok.

For the sophisticated and cultured collectors of stones in Korea, Suseok is a method for the reorganization of poetic sentiments, let's not forget that! 



17. Dynamic design and division of spaces



18. Choices for the front



19. Daiza, the wood is left natural, not colored



20. Hollow spaces in the stones are very significant and are greatly prized



BUCIDA SPINOSA

Bonsai Gold from the Caribbean

Article and photos by Enrique Castaño de la Serna

Bucida spinosa, also known as black olive, pucte, geometry tree, etc., is one of the most interesting species for bonsai in the American tropics. It has many things to offer. Among them, small leaves that have a reddish color when they emerge; a hard wood suitable for shari and jins, will survive even the most humid and hot environments; and strong bark character in older trees. The trees also develop very fast in the small- to medium-size range with a dense growth and a perfect division on the new branches. Its natural growth habit can create a very nice looking tree that looks like it has been worked on for a long time.

However, the species has some problems: First, it can't survive in dry soil, it should always be moist to wet. Second, it can't survive in cold temperatures — this is a tropical tree that can only withstand a few days of cold weather. Third, root pruning should be done only during the hottest time of the year. Avoid working on the branches at the same time, and afterwards always keep the soil moist. These are the main guidelines to have a healthy Bucida.

The Bucida spinosa is native to many countries including Cuba, Bahamas, Puerto Rico, USA and Mexico. Sad to say, in almost all of these countries the population of this species has declined sharply, and is almost non-existent in some areas. Outside of bonsai enthusiasts, the species has no value and is usually removed to make room for hotels and houses. These are trees that live very near the sea, and just like the mangrove, can survive with some salt in the water. In Mexico, I am lucky to find places where there is still time to collect some specimens before the land is developed into tourist areas.

A nugget by the side of the road

I would like to show the development of a *Bucida spinosa* from my personal collection, a tree which after a few years, has begun to show some potential. A potential that at first was difficult to see in the original stump.

I found this tree next to the road, where it had been chopped down to a short stump, and I noticed it had a large mistletoe plant incrusted in one of the branches. I removed the parasitic plant and took the stump home. There, it was planted and grown in pure sea sand as seen in figure 1.

After three years, the tree was ready to be worked on. Nice growth covered the tree and very interesting masses of branches looked like they would be useful for the design. Figure 2.

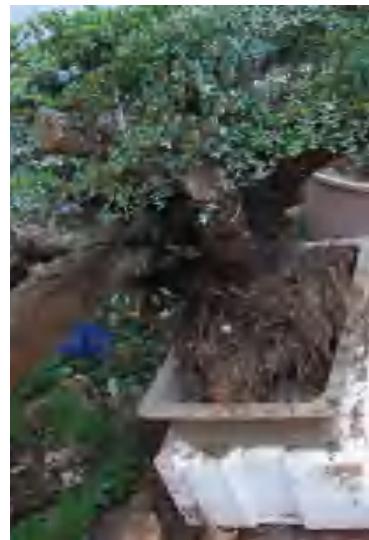
I cut down some of the branches and placed the tree in a pot that would allow the tree to stand out, however, to style the tree at this time could result in the death of several branches or even the main tree. Figures 3 and 3a.



1



2



3 and 3a



4

To avoid damage to the tree, the main base was covered with sand to protect the roots. Then the tree and pot were placed in the ground for several months. This procedure allows trees to recover more quickly because the environment is more stable. Figure 4.



5



6

After the tree was established — as could be seen by the new growth and the changing color of the leaves from reddish to dark green — work could begin.



7



8



9



10



11

After removal of some smaller branches and positioning of the left branches, a new tree appeared. Figure 11 on the left.

However the tree seemed very empty.

The next stage was to allow the tree to recover and for the left branches to thicken. During this process, the sand that covered the base of the trunk was slowly removed. Currently, the tree has grown and the branches are filling in nicely.

Over the next few years, the branches will grow stronger to create a natural-looking tropical tree. Figure 12 below. 

Enrique Castaño is one of the talented and expert bonsai artists and instructors featured at Bonsai in the Blue Grass in Kentucky next June 16-19, presented by ABS and BCI and hosted by the Greater Louisville Bonsai Society. See page 30 for more information.

12





The Friendship Exchange would encourage friendly visits such as this one between BCI Board Member, Budi Sulisty, Jakarta, Indonesia, and Mick Sherman of Hornchurch, UK, in Mick's garden.

BCI Friendship Exchange

In the student centers of many universities, there used to be a riders/rides wanted bulletin board. People looking to share a ride home could quickly and informally find a rider or a ride. Well, the age of social networks over the internet has opened a whole realm of opportunity for BCI to assist bonsai related-activity in similar way, but on a global scale.

We are calling this the **BCI Friendship Exchange**.

One of the features of the upcoming BCI web page revision will be a BCI Friendship Exchange for BCI members. The concept is very simple. We will provide a venue for bonsai artists willing to host guests or visitors, and a comparable venue for bonsai artists that are traveling or willing to travel, looking for bonsai destinations. The venue will be on our members-only section of web page. For example, assume you are a professional bonsai artist in England and you have some time open in the summer to entertain bonsai guests or students for friendship, learning or even a mini-apprenticeship. You would post your openings on the BCI Friendship Exchange web page and list your specifics such as when, activity or other program(s) possible, accommodations available, and cost. Interested parties could peruse the geographically organized page and contact you directly to set up a visit.

Conversely, if a BCI Member happens to be visiting a city or country on vacation or business or if they are interested in meeting other BCI members they could post a visit wanted message for a certain destination.

With the global distribution of BCI members, there could be many opportunities to exchange ideas and friendship with like-minded people from anywhere. This new feature will reflect one aspect of BCI mission to promote the act of bonsai. 

Joshua Roth New Talent Bonsai Competition

If you've been creating bonsai for fewer than 10 years, you're invited to be part of this enjoyable activity

Bonsai in the Bluegrass

2011 ABS/BCI Symposium in Louisville, KY.
Annual competition to recognize and promote North American bonsai

Two Stage Event:
1st Stage - judging of submitted bonsai photos
2nd Stage - participants will design their own tree

For information and contest rules, check out:
<http://absbonsai.org/latest-news/87-new-talent-competition>
or email Harold Johnson: haroldjntbc@yahoo.com



left: BCI pre convention tour group at the opening of Bonsai and Stone exhibition in Ho Chi Minh City.

middle: Pattern stone in HCMC exhibition

bottom: Excellent material for this well-combined two-color pattern stone. HCMC Exhibition

Suiseki in Vietnam

Da Canh Nguyen Ban



Article and photos by Chiara Padrini

Translation by Kathy Coffman



I don't want to shock the purists by using the word suiseki, but only to simplify. Suiseki are stones from Japan, but for so many years, this name has been adopted in Western countries when we speak about artistic stones. I had a chance to take a short trip with a small group of Italian, Spanish, American and Canadian friends before the Tour and BCI Convention in China. Destination, Vietnam. It was a fluke that led me to organize this pre-convention tour, but never was it more appropriate. Before speaking of stones in Vietnam I would say a few words about this country which is not so well known to the usual tourist. We visited the southern part of Vietnam; part of the Mekong Delta and Ho Chi Minh City and then we traveled to the capital, Hanoi, in the Northern part of Vietnam and visited the paradise that is Halong Bay. The bay features thousands of limestone karsts and isles in various sizes and shapes covered with lush green vegetation in a transparent sea. This place took our breath away and left us silent—it was a beauty to savor slowly during a two-day cruise.

We found Vietnam a country that exudes *joie de vivre* and enthusiasm. We were amazed at the liveliness of city traffic, that to call it chaotic is inadequate. We melted in the kindness of the people, always ready to smile and to help us. Long and atrocious years of war have made these people aware of the grace of living life in the moment, almost like a dance, exuberant yet elegant. We were also lucky to arrive few days before the beginning of the great



far left: Visiting the Movie director Mr Bui Duc Tam stone collection. From left: Laura Estival Magrina Spain; Kathy Coffman US; Chiara Padrini and Mr Bui Duc Tam



left: One room of Mr Bui Duc Tam's stone collection



far left: Sedimentary rock displayed as a leaf in Ho Chi Minh City



left: Pattern Stone in Ho Chi Minh City



Abstract Shape Stone:
(Length x Height x Width)
25cm x 32cm x 14.50cm.
Collected in Dai Binh River,
Bao Loc District, Lam Dong
Province, 2002.

national celebrations for the 1000 year anniversary of the founding of Hanoi. This timing allowed us to visit big exhibitions of Bonsai and Suiseki prepared for the occasion, both in Ho Chi Minh City and in the capital Hanoi.

In the Western countries we are familiar with the Vietnamese art of miniature landscapes called Hon Non Bô. These arrangements are described in the book *Mountains in the Sea* published by Timber Press Inc., and are compositions of rocks and trees that can be compared with Chinese Penjing, rather than with viewing stones. Typically here the viewing stones are collected in rivers or near the sea, but also in the mountains, especially on the border with China. They are generally a hard stone, with a round shape valued for the colors and designs on the surface, although we also saw more descriptive stones of landscapes, animals and human beings.

We all visited a Bonsai and stone exhibition in Ho Chi Minh City organized by the Vietnamese Bonsai Association. In the afternoon I was invited to a private visit at the house of the Vietnamese movie director Mr. Tam Bùi Dùc. He is a great lover and collector of stones, not only those from his country, but also stones from China and Japan. He was so gracious to receive me and two pupils of mine participating in the tour. Many remarkable stones were displayed in his three-storey house, but many others remained unseen, as these were still packed in boxes, having returned from a recent show. He told us that before 1975, few people knew this art in



top left: Human Shape Stone: (Length x Height x Width) 19.5cm x 34cm x 14.5cm. Collected in Ma Lam village, Binh Thuan Province (Phan Thiet), 2003.

top right: Human Shape Stone: (Length x Height x Width) 9cm x 18cm x 6cm. Collected in Khanh Vinh District, Khanh Hoa Province (Nha Trang), 2009.

middle: Animal Shape Stone: (Length x Height x Width) 32cm x 16 cm x 13cm. Collected in China, 2004.

lower middle: Doha Shape Stone: (Length x Height x Width) 26cm x 10cm x 16cm. Collected in Khanh Vinh District, Khanh Hoa Province (Nha Trang), 1989.

lower left: Hole Shape Stone: (Length x Height x Width) 37cm x 7cm x 28.5cm. Collected in 16th milestone, Di Linh District, Lam Dong Province (Da Lat), 2009.

lower right: Pattern Stone: (Length x Height x Width) 33cm x 21cm x 10.5cm. Collected in Duy Xuyen District, Quang Nam Province, 2009.



Vietnam, then the interest began to spread because of exchanges with Japan, China and Taiwan. Here in Vietnam, the stones are called Nguyen Canh Ban, literally “stone naturally shaped.” The variety and quality of Vietnamese stones is not so high, compared with Chinese shangshi, but we can also consider the difference between the two countries in extent and years of practice. Based on what we saw in southern Vietnam, the aesthetic is close to Japanese concepts. Stones are small and generally dark in color. In Hanoi, a big bonsai exhibition was held in the Old Citadel for the 1000th anniversary of the founding of the city. There we saw two rooms with stones. Even though the number of stones shown was not large, the Chinese influence was more evident in shapes, light colors and dimensions.

We were grateful to Mr. Duc for his kindness in opening the doors of his house and collection for us to enjoy. If you are thinking about touring Asia, do not miss Vietnam. The Vietnam travel agency worked out so well for us, I would be pleased to provide all the useful contacts to anyone travelling there. 



10th AWARD CERTRE INTERNATIONAL 4th ONLINE

**September 29 to October 12,
2010, Ghuangzhou, China**

For further details, awards and photos,
visit www.certr.eu.

The website has photos of past
winners. You can also view all the
entries to the 2010 competition and
much more.

Following are photographs of this
year's winners.

Judges Awards

Winner (above)

Origin: Italy
Species: *Juniperus Phoenicea*
Designer: Enrico Savini

Runner Up (right)

Origin: Italy
Species: *Juniperus Itoigawa*
Height: 67 cm
Designer: Mauro Stemberger

continued next page





top row, left to right

3rd Place

Origin: Italy

Species: *Zatsuki Kinsai*

Height: 60 cm

Designer: Fabio Mantovani

4th Place

Origin: Italy

Species: *Ulmus Procera*

Height: 36 cm

Designer: Stefano Frisoni

middle row, left to right

5th Place

Origin: Italy

Species: *Pinus Silvestris*

Height: 85 cm

Designer: Mauro Stemberger

Tied for 6th Place

Origin: Italy

Species: *Bougainvillea glabra*

ssp. Sanderiana

Height: 58 cm

Designer: Rocco Cicciarello



lower right

Tied for 6th Place

Origin: Italy

Species: *Ceratonia Siliqua*

Height: 85 cm

Designer: Paolo Licari

facing page, top row, left to right

Tied for 7th Place

Origin: Portugal

Species: *Juniperus Chinensis*

Height: 58 cm

Designer: Carlos Brandão

Tied for 7th Place

Origin: Italy

Species: *Quercus Suber*

Height: 65 cm

Designer: Paolo Licari

Tied for 7th Place

Origin: Netherlands

Species: *Juniperus Sabina*

Designer: Carlos Van Der Vaart

facing page, second row

8th Place

Origin: Switzerland

Species: *Picea Abies*

Height: 50 cm

Designer: Nicola Crivelli

facing page, third row

9th Place

Origin: Switzerland

Species: *Acer Burgerianum*

Height: 50 cm

Designer: Andi Dörfliger

facing page, bottom left

10th Place

Origin: Italy

Species: *Cupressus Sempervirens*

Height: 50 cm

Designer: Francesco Santini



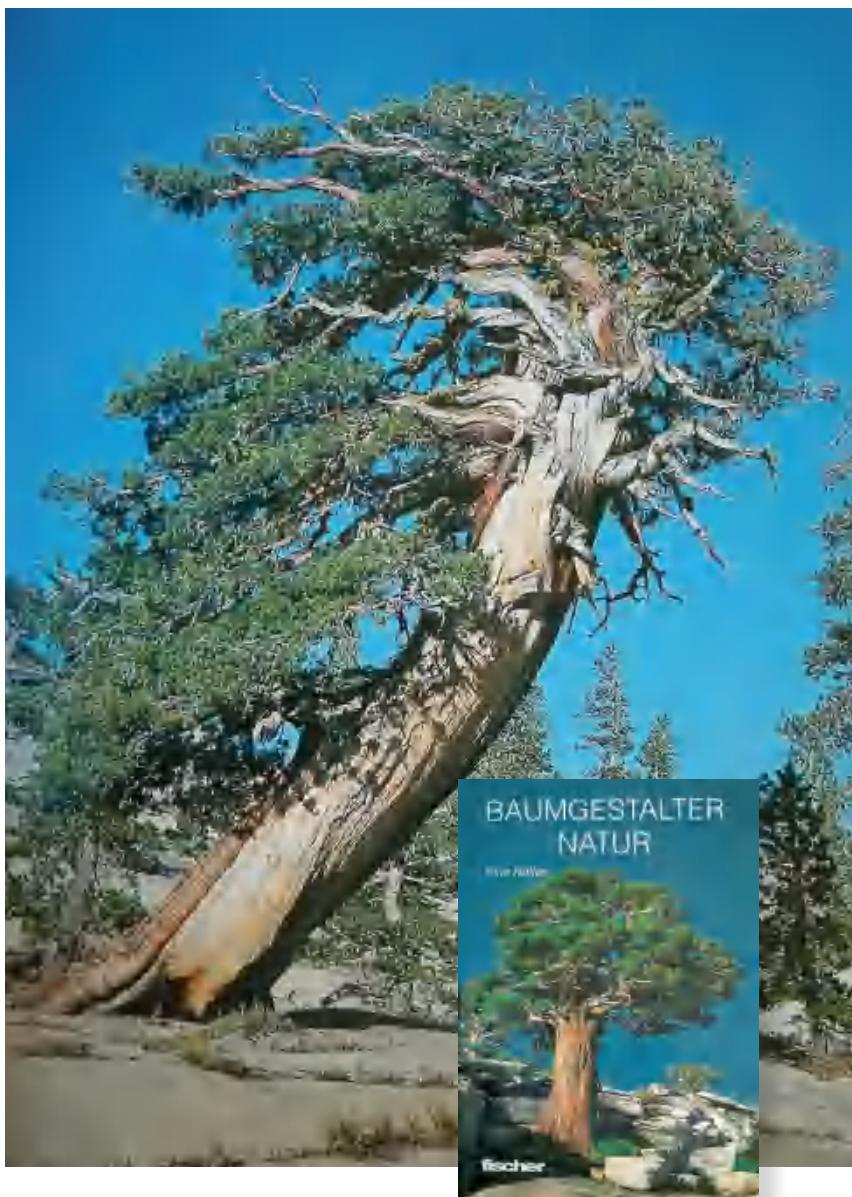


bottom right
Judged Best Tree by Public Ballot:
Origin: Italy
Species: *Olea Oleaster*
Height: 76 cm
Designer: Andrea Brasini



bark in bonsai

Article and photos by
Giacomo Pappalardo



Why do we remove the bark from junipers?

This article is about a topic rarely discussed in the world of bonsai. It derives from questions I have been asked by several bonsai enthusiasts and it motivated me to address the issue: "Why remove the bark from bonsai junipers?" I have read several articles on the question and each gave a different reason and all were unsatisfactory.

After considerable thought, I managed to form an idea on the subject. Helping me form my idea were several crucial factors. During my trips in the mountains I had the opportunity to observe closely the bark of old trees. Second, several excellent tree photographs in books helped me solidify my response. For example, the beautiful photos in *Baumgestalter Natur*, by Pius Notter, show different trees in various parts of the world and provide inspiring details to be studied. These details, that may at first glance escape notice, provide clues regarding why the bark is removed from junipers.

left: Page and cover from *Baumgestalter Natur*, by Pius Notter, hardcover, published by Fischer in German.

The question about the removal of bark usually arises in relation to juniper, but this can also apply to boxwood, yew, bougainvillea and myrtle—all have unattractive bark that flakes off in patches and often is disproportionately scaled to the plant. A bonsai artist, while working on a bonsai, looks at all the ways to simulate a large tree in a small size, and for this, he or she needs a variety of techniques. The artist carefully considers the smallest details, either during the styling process, or during the years of cultivation, always trying to shrink and reduce the size of the tree. For example, a root that is too thick, a branch too heavy in relation to the trunk, a *jin* disproportionate to the rest of the plant, leaves which are too large or needles which are too long, make it difficult to scale the tree to a proper size.

When an artist works a juniper for the first time, there are many details to consider, large and small, which need to be within the parameters of proportion. The bark is one of those details. As you can see from the photos below, large sheets or flakes of bark are out of proportion, ruining the scale of the tree and giving the trunk a messy look. Often large, scaly bark also obscures the lymphatic veins that feed the various branches. So for these reasons, cleaning the old bark from the trunk and veins of junipers highlights details and helps give the right proportions to the bonsai.

After two or three years, a second factor enters into consideration — whether to remove old bark. Rechecking the plant's previously cleaned vein or trunk reveals the plant will again exhibit more mature bark that begins to exfoliate. In my experience, two probable scenarios arise: the

below left to right; The bark textures of boxwood, myrtle. bottom; two photos of juniper bark before the removal of the large bark flakes or patches.





first is that the plates of bark reform and are again too large and disproportionate to the trunk and will have to scraped or removed. Or secondly, the trunk or veins cleaned during the first phase will crack and form smaller bark flakes (see photo on left). In this case my advice is to leave the smaller flaked bark as is, because it is naturally proportional.

Someone may ask: "Does the result of cleaning the trunk or vein of a juniper really provide a natural result?" My answer is "yes." Recall that bonsai is an optical illusion striving to simulate a large tree in a smaller scale, but no one can be sure of the distance the viewer is from the tree.

Let me explain a bit more. When viewing either a large California juniper or a Scots pine forest (see photo below), the human eye can perceive some details, but not all, depending on the distance of the viewer from the trees.

As the pictures below show, when tree trunks are viewed from a moderate distance, the red living part can be readily distinguished from the white, dry wood. However, one cannot clearly see the bark detail, let alone the leaves. So the artist who creates a bonsai juniper tree with a cleaned-up trunk or vein, may want to give the viewer an impression of a large tree seen from a distance. One of the reasons why the juniper is considered the queen of bonsai is due to its minute foliage, making it similar to a large pine tree or a majestic yew seen in the distance. This, in my opinion, falls within the canons of bonsai and naturalness.

Since boxwood, yew, bougainvillea and myrtle have flaking, scaly bark, the same strategy for junipers applies. That is, if the bark scales are large and disproportionate, they need to be removed, hoping over time the plant forms tiny bark scales.





It is curious to note however, that in nature, pine bark exfoliates naturally under certain conditions. As you can see in the photo above, when strong winds bend the branches and the flexible part of the trunk of *Pinus Sylvester*, the relentless twisting action causes the most flexible parts of the tree to lose their outer layer of bark revealing the natural, salmon-colored layer underneath. This is not to say we should remove the bark of pines in bonsai. Old bark texture in pines is a treasured feature. We should however, reflect on the prospects and decide if we want the bonsai to correspond to a tree seen from afar or near as this can affect many details.

above; A windswept pine with naturally exfoliated bark.

right; Detail of the bark of a yew which has been brushed and cleaned and is now growing back with a finer bark texture.

Facing page, top; The trunk or veins cleaned during the first phase will crack and form smaller bark flakes.

Facing page, bottom; From a distance, the rough bark texture of the pine trees in this forest looks much finer. The deadwood on the trunk of the tree on the far right provides a strong contrast in color.





Finally, I believe, the controversial practice of applying oil to the vein or trunk after cleaning the old bark from the trunk, is intended to bring out the color. This practice makes it darker but above all, very glossy, and this, in my opinion, looks unnatural. As the photo above shows, the true color of the bark of large juniper trees is a natural, clear, orange-red, almost salmon color, so no oil is necessary.

In conclusion, it is my opinion that bark should be considered as an integral part of the plant, like a leaf or a branch, and as such, must be corrected if it is disproportionate. Remove it (in the varieties that allow it) and wait for it to grow back with a finer texture more proportionate to the plant. 



Giacomo Pappalardo is a bonsai artist in Italy who specializes in Yamadori bonsai. You can learn more at www.giacomo-pappalardo.com

above; A Yamadori Juniper styled by the author. Note the fine bark texture of the live vein and the similarity in texture it has to the live bark of the tree on page 58.

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BOOKS

Chrysanthemum Stones

THE STORY OF STONE FLOWERS

New, from Floating World Editions.

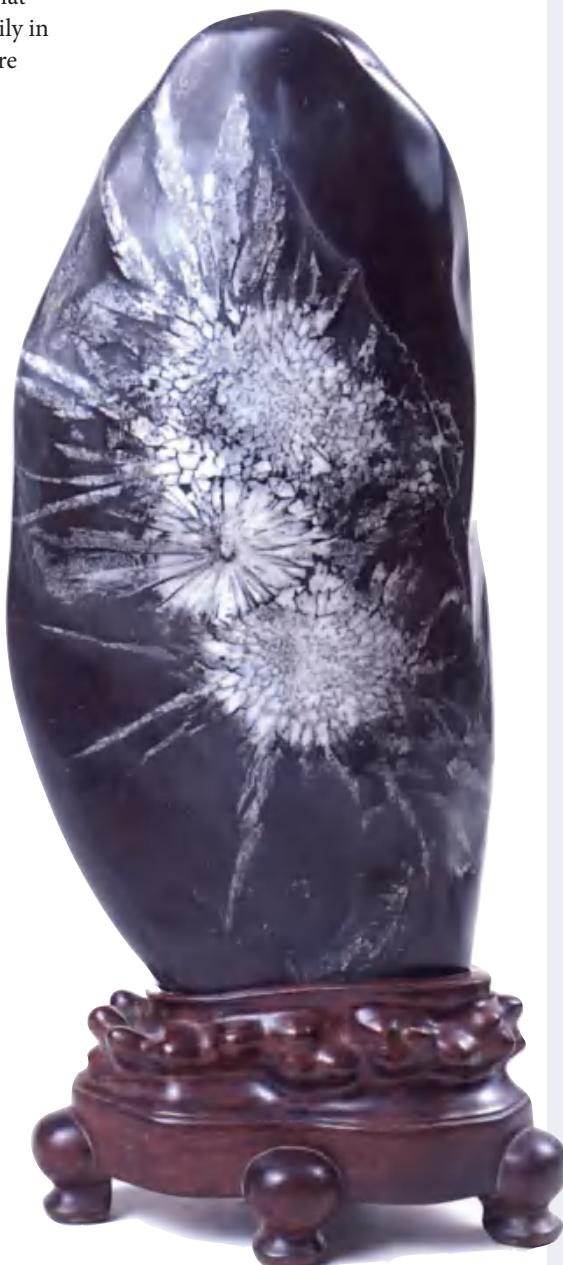
This is the first book in English on these rare and extraordinarily beautiful stones with mineral formations resembling chrysanthemum flowers. A specialized focus of the art of stone appreciation that has flourished in Asia for over 2,000 years, chrysanthemum stones are regularly exhibited there, where they are highly prized among natural artistic stones. Although found primarily in China and Japan, more recently examples are known from Korea and the western United States.

The authors traveled extensively in China and Japan to bring together historical information with current new data, and their comprehensive work sets a new standard for books relating to the art of stone appreciation.

Now, for the first time, English readers can gain an in-depth understanding of chrysanthemum stones, the geology of their formation, the history of their appreciation, and their various types, forms, and locales of origin. This information is generously supplemented with over 120 photographs illustrating the full range of chrysanthemum stones, from the rarest and most valuable to those more frequently encountered in the marketplace. Included is a bibliography, the most complete list of references on the subject ever assembled in one publication.

Floating World Editions are available from: ACC Distribution, 1-800-252-5231, antiquecollectorsclub.com.

Also available from the author at tselias@msn.com



Chrysanthemum Stones

The Story of Stone Flowers



Thomas S. Elias and Hiromi Nakaoji



144 pp, 7 x 10, Softcover,
120 Color photos, bibliography
East Asian art & culture, Stone
appreciation, Mineralogy
ISBN: 978-1-891640-59-9
\$29.95

www.floatingworldeditions.com

DR. THOMAS S. ELIAS is a botanist and former Director of the U.S. National Arboretum in Washington, D.C.. A specialist on Asian gardens and the use and appreciation of Asian stones, he has traveled and worked in China and Japan for over thirty years. Three of his previous books were selected by the American Library Association as among the best 100 books in science and technology in the years they were published.

DR. HIROMI NAKAOJI is a native of Kyoto, Japan, and a graduate of George Washington University in Washington, D.C. She has been working as an English-Japanese interpreter, translator, and researcher for over twenty years.

BCI CALENDAR OF EVENTS

Compiled by Alan Walker, USA. Email: awbonsai@bellsouth.net

BCI cannot be responsible for programs and/or presenters, venues, dates, or other details subject to change.

8 January 2011 at 08:00: The Louisiana Bonsai Society is sponsoring a Mid-Winter Workshop at LSU Rural Life Museum, Burden Research Station, 4560 Essen Lane, Baton Rouge. Guy Guidry will conduct a bring your own tree workshop Saturday morning, another one Saturday afternoon, and a lecture/demo Saturday evening. Admission will be \$25, and \$40 each workshops at the door, or \$20 admission and \$35 for each workshop if paid in advance. Make checks payable to LBS and mail them to 520 Laurie Lynn Drive, Baton Rouge, LA 70819. The workshops will be limited to eight. For details contact Lowell Tilley, 225-241-2396.

22-23 January 2011: Noelanders Trophy XII International Bonsai Show featuring Ryan Neil, Michele Andolfo, and Serge Clemence at Cultuurcentrum Muze, Dekenstraat 40, 3550 Heusden-Zolder, Belgium. For details contact secretaries@bonsaiassociation.be or phone +32-11-871620 or fax +32-11-874710 or visit www.bonsaiassociation.be.

13-20 February 2011: 85th Kokofu-ten in new location in Tokyo, Japan.

Saturday, 19 February: Shohin Bunjin Style Bonsai Workshop at Shohin Society of Texas at Persimmon Hill Bonsai, 12001 Red Hawk Cove, Austin, TX, USA. For details contact Terry or Sheila Ward at texshohin@sbcglobal.net or call 512-280-5575.

25-27 February 2011: Southeastern Flower Show 2011 at The Cobb Galleria Center, Atlanta, GA featuring Kenji Miyata for the Atlanta Bonsai Society. Details at http://sehort.org/flower_show or contact Geri Laufer at gerilauf@comcast.net.

Saturday, 26 March 2011: National Bonsai Expo of the Bonsai Traders Association at Coventry (Sports Connexion) Rhyton on Dunsmore, UK CV83FL. For details visit <http://www.bonsaitradersassoc.com> or contact Corin Tomlinson at bta@bonsai.co.uk or +0115-920-5757.

4-18 April 2011: Elandan Gardens China Tour. Cost is \$4550. For details e-mail dianerobinson@prodigy.net or call Edith Clark at 360-479-2300 or Diane Robinson at 360-373-8260 or visit www.elandangardens.com/china/china.html

9-10 April 2011: Best of British Bonsai 2011. Details TBA.

15-17 April 2011: 28th Annual Mid-Atlantic Bonsai Societies Spring Festival at the Holiday Inn Harrisburg-Hershey, PA, USA. Featuring Yasuo, Mitsuya, Steve Tolley, and Kathy Shaner.

Details at www.midatlanticbonsai.freeservers.com/fescurr.htm.

Saturday, 16 April 2011: LSBF Convention Display Selection & Refinement Workshop at Shohin Society of Texas at Persimmon Hill Bonsai, 12001 Red Hawk Cove, Austin, TX, USA. For details contact Terry or Sheila Ward at texshohin@sbcglobal.net or call 512-280-5575.

April 2011: Shreveport Bonsai Society will have Colin Lewis for workshops and demonstrations. Details TBA.

13-15 May 2011: Lone Star Bonsai Federation 2011 Convention "Gateway of Bonsai" hosted by the Corpus Christi Bonsai Society at the Holiday Inn Emerald Beach (rooms @ \$99/night). Featuring Ed Trout, Bill Valavanis, Sean Smith, and Terry Ward. Details from Yvonne Padilla at myforest@sbcglobal.net.

20-22 May 2011: Shohin St. Louis II at Gateway Center, in Collinsville, IL. Featuring Koji Hiamatsu. For details email Stlshohin@sbcglobal.net or visit www.stlbonsai.org.

21-22 May 2011: 38th Upstate NY Bonsai Exhibition in Rochester, NY, USA.

9-12 June 2011: 6th International Bonsai & Suiseki Exhibition and 2nd Japanese Festival hosted at Commerce and Entertainment Centre "OZAS", Ozo str. 18 LT-08243, Vilnius, Lithuania. Featuring Salvadore Liporace, Vaclav Novak, Keiko Borjeson, and Sae Won Kim. Fees are 6€ for adults and 4€ for children. For details and registration visit www.bonsailithuania.com.

10-12 June 2011: 38th BSF Convention hosted at the Ramada Celebration Resort in Orlando, FL, USA for the Bonsai Societies of Florida. Featuring Ryan Neil. For details contact Dorothy Schmitz at 239-947-3552 or erniesbonsai@earthlink.net.

Thursday, 16 June 2011 from 08:00-17:00: Joshua Roth New Talent Bonsai Competition will be held at the BCI/ABS 2011 convention in Louisville, KY (see below). Individuals who have actively participated in bonsai for 10 years or less are invited to enter this national competition to recognize the new bonsai talent in North America. For details contact Harold Johnson at haroldjrntbc@yahoo.com.

16-19 June, 2011: Bonsai in the Bluegrass: BCI/ABS 2011 will be held at Fern Valley Hotel & Convention Center in Louisville, KY, USA. Details TBA at bonsaiinthebluegrass.com, www.louisvillebonsai.org and www.bonsai-bci.com.

Saturday, 18 June 2011: Suiseki Daiza Creation Workshop at Shohin Society of Texas at Persimmon Hill Bonsai, 12001 Red Hawk Cove, Austin, TX, USA. For details contact Terry or Sheila Ward at texshohin@sbcglobal.net or call 512-280-5575.

3-5 September 2011: PCNBA Convention XXII "Elegance in the Emerald City" hosted by Pacific Northwest Bonsai Clubs Association at the Fairmont Olympic Hotel, 411 University Street, Seattle, WA 98101 USA, phone 800-441-1414. Featuring Michael Hagedorn, Boon Manikitivipart, Ryan Neil, and Suthin Sukosolvisit. For details contact Carol Sangster, Registrar at bc-sangster@comcast.net.

27-30 October 2011: Golden State Bonsai Federation 2011 Convention XXXIV: Bonsai Full Circle at the Marriott Hotel & Convention Center, Riverside, CA, USA. Featuring Kathy Shaner, Ryan Neil, Pedro Morales and Roy Nagatoshi. Registration and details at www.gsbf-bonsai.org/.

18-21 November 2011: ASPAC—Asia Pacific Bonsai and Suiseki Convention and Exhibition at Sunport Takamatsu (Kagawa-ken), Japan. Tour the bonsai area of Kinashi Kokubunji. Details from www.aspac-takamatsu.jp or email: info@aspac-takamatsu.jp.

November 2011: Shuga-ten (秋雅展) is an annual exhibition held at Ueno Green Club in Tokyo (上野グリーンクラブ, Tel: 03-5685-5656) (3-min. walk from Nezu Station on subway Chiyoda Line) by AJSBA (All Japan Shohin-Bonsai Association, 全日本小品 盆栽協会, Tel: 075-691-5488). You can also buy bonsai at the sales corner. Admission: ¥600.

November 2011: Taikan-ten (日本盆栽大觀展), is the biggest annual bonsai exposition in the Kansai (west Japan) area held at Miyako-Messe in Kyoto (京都市勸業館みやこめっせ). 8 minute walk from Higashiyama Sta. on subway Tozai Line or 15 min. by bus from JR Kyoto Station to Kyoto Kaikan-mae Bus Stop. Vendors. Admission: ¥800.

9-10 June 2012: 3rd U.S. National Bonsai Exhibition in Rochester, NY, USA. For details contact WNV@internationalbonsai.com.

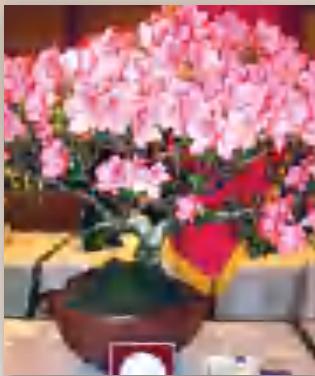
BCI-ABS 2012: Visions of the American West will be held in Denver, CO. This will be BCI's 50th anniversary. Details TBA at www.bonsai-bci.com.

BCI 2013 will be held in Yangzhou, China. Details TBA at www.bonsai-bci.com.

For Sale

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This private collection of bonsai was started in 1965 and includes over 127 bonsai trees, 100 pots, 80 books and 25 stands – many of which were collected from trips to Korea, Japan, China and Taiwan.

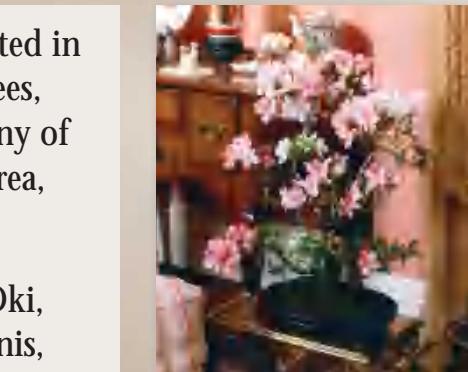
The collection includes trees by Ben Oki, John Naka, Chase Rosade, Bill Valavanis, David Fukumoto, Warren Hill and other Bonsai Masters. The trees have been meticulously maintained by Ben Oki twice a year for over 30 years. The collection of pots includes antique Japanese, Chinese and Tokoname pots.

The collection was recently appraised by Brussel Martin.

About the Owner:

- Founder of the Memphis Bonsai Society
- Past Board Member of the National Arboretum Bonsai Foundation
- Co-chair ABS and BCI Convention in Memphis, Tennessee

*Entire collection must be sold together -
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For details and pricing, please visit www.bonnysbonsai.com
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2011 BCI COVER COMPETITION

See your tree or stone on the cover of *Bonsai & Stone Appreciation Magazine*!

The 2010-2011 BCI Bonsai & Suiseki Photo Competition will publish the best bonsai and best suiseki on the cover and on a full inside page of the July/August/September 2011 issue of *Bonsai & Stone Appreciation Magazine*.



Runners-up

Two runners-up in both categories will also appear on inside pages of the issue. Up to twenty-five other entries, selected in the order of votes received, will be published.

Photo Entries will be exhibited at Bonsai in the Blue Grass

Photos will also be printed and exhibited at the ABS-BCI Symposium in Louisville, Kentucky, USA, June 16 to 19, 2011.

Criteria:

● Participant may submit up to 2 photos ONLY and the photos may be of 1 or 2 bonsai, 1 or 2 stones or 1 bonsai and 1 stone.

● The photo(s) must be in full color, 300 dpi in at least a 4x5-inch format. Winning photos for the cover and full page spreads will have to be provided in 300 dpi in a 9x12-inch format. Entries must be accompanied by owner's name, complete mailing address and e-mail address. Bonsai photos must include bonsai designer's name or dealer's name if different from the owner, Latin and common (locally accepted) plant nomenclature, style, height and description of

● Applicant must be an Individual Member of Bonsai Clubs International;

container (i.e., potter). A shohin display on a stand may be submitted as a single entry. Stone photos must include stone names, origins and sizes. A group display of small stones may be submitted as a single entry. Entries can be submitted as a hard copy or on disk as a JPEG file and mailed to:

Bonsai & Stone Appreciation Magazine
Box 85, Group 20, RR2
Ste. Anne, MB, Canada R5H 1R2,
or emailed to BCeditor@grandesign.net.

● Photos will be assigned numbers to assure fair and equitable judging, then forwarded to

well-known bonsai and suiseki masters around the world. Entries that do not meet all criteria will be eliminated from the competition.

● Members of the BCI Board of Directors, the Editor and Judges may not participate.

● Deadline for submission is May 1, 2011. No entries will be accepted after this date by mail or electronic transmission and there are no exceptions to the criteria above. Additional copies of competition rules and the entry forms are available by request to: BCeditor@grandesign.net.

Your Name

E-mail Address

Street Address

City

Province/State

Postal Code

Country

BCI Member Number

1st Bonsai Photo:

Latin Name

Common Name

Designer's Name

Dealer's Name

Bonsai Style

Height

Container

1st Suiseki Photo:

Stone's Descriptive Name

Origin:

Dealer's Name

Stone Dimension: HW

Suiban and/or Daiza Information

2nd Bonsai Photo:

Latin Name

Common Name

Designer's Name

Dealer's Name

Bonsai Style

Height

Container

2nd Suiseki Photo:

Stone's Descriptive Name

Origin:

Dealer's Name

Stone Dimension: HW

Suiban and/or Daiza Information