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COMUNITÀ
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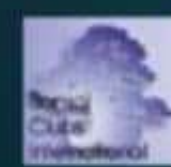
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XXII° TROFEO ARCOBONSAI

Confronto tra istruttori bonsai - Confronto tra i Bonsai Club Italiani

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Peter Warren



EDITORIAL



The relaxed style

The Japanese are masters in applying advanced techniques to create bonsai giving the notion of being untouched by man. It's almost their second nature. However, we may sometimes be too focussed, or stumble over these 'heavy' techniques and just forget about the soul of the tree getting the opposite result — artificial bonsai. So how do we balance between your feelings towards the tree and the techniques to bring the tree to a higher level? Maybe it is just like those expressionist painters from the 'Belle époque'. They tried forgetting technique and 'just' painted what they wanted to express. Italian bonsai artist, Bruno Proietti Tocca tries to lay a link with the arts taking a philosophical approach. He applies all kinds of advanced techniques, and he has even made a special cabin to sandblast deadwood, but realises that at the end of the line, it is all about making it look 'untouched'.

When driving back from a big bonsai show, a bump in the road was the reason that forced Takako Fujikawa, to see her creation with fresh new eyes. She had to give up on the old plan and rethink her creation, aiming to make it even better than before. No advanced techniques were necessary to create something very relaxed and joyful this time.

For Dennis Fuchs, bonsai creation is something like a puzzle. Working with maybe only a sketchy plan in his mind, he

approaches it branch by branch, doing it his way and freeing himself entirely from conventions.

Seeing things from another point of view is refreshing. Bonsai Master Takashi Iura and student Yuuki Kobayashi became friends when finding they shared the same passions: skiing and working on yamadori trees. During the photo-shoot for an article on a grafted juniper the camera man, when viewing through the lens, came up with another option. Then questions arose as to whether things should take a different course.

So relax and enjoy acquiring new insights and lots of inspiration when you read are our latest issue.



Farrand Bloch
Chief editor



Our Icons



Beginner



Video available
bonsaifocus.com



Advanced



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with your phone

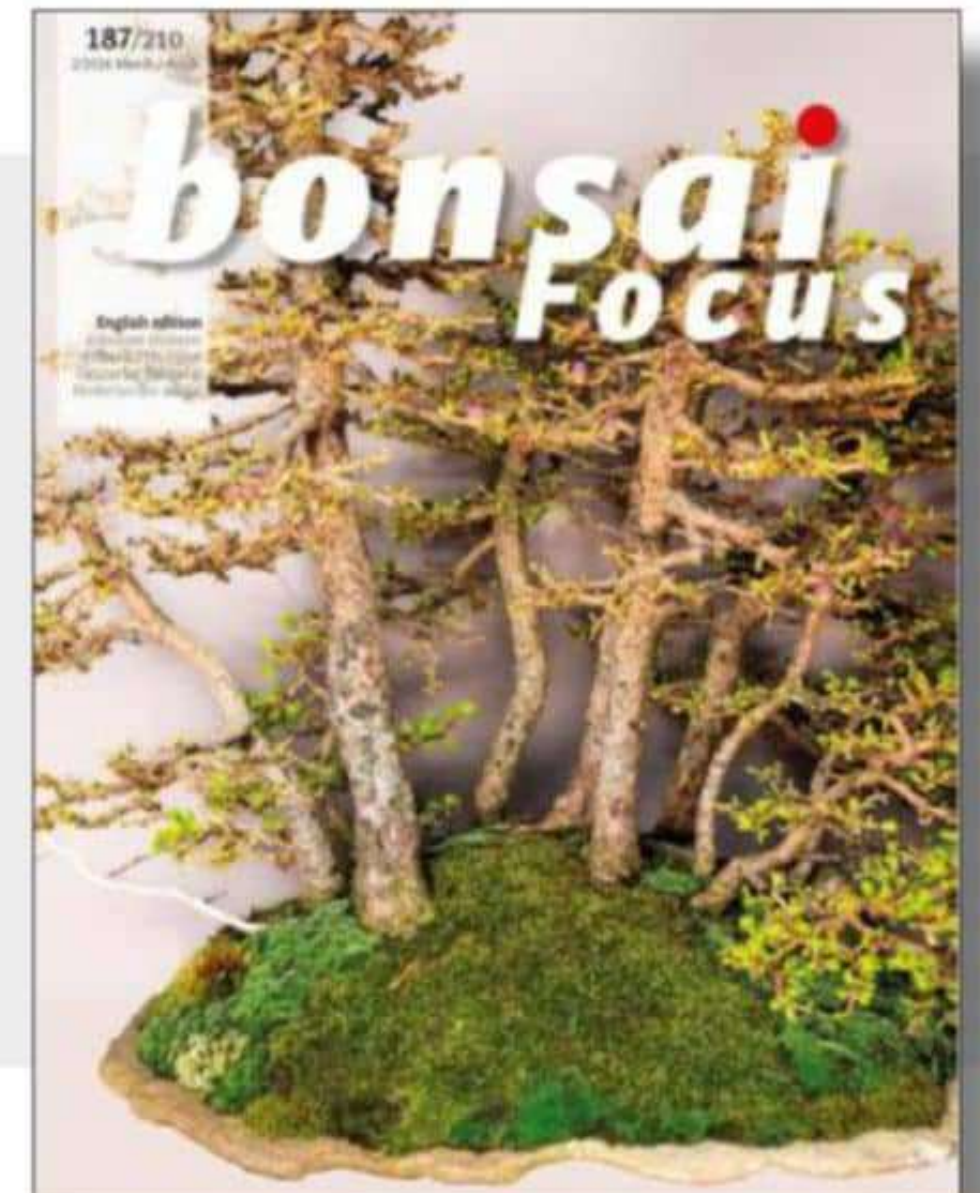


Expert

On the cover

Yose Ue style larch forest
(*Larix decidua*)
Owner: Lydie Carpentier

Photo: Bonsai Focus Studio



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EDA UCHI KAI – TEN

Photos: Guido Thomassen



Pinus parviflora



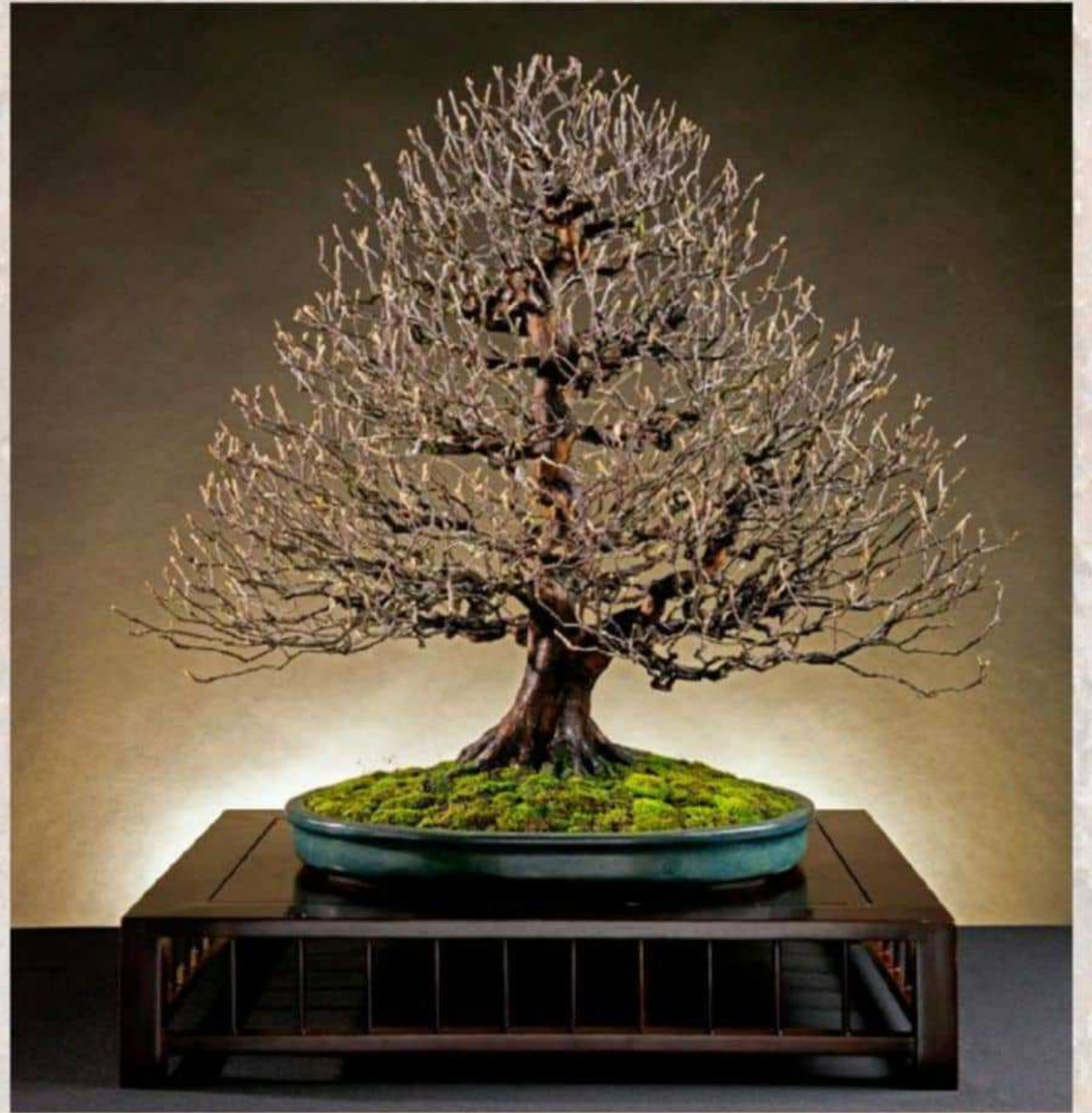
Carpinus coreana



Carpinus coreana



Larix



Pseudo cydonia

Juniperus chinensis



Nature like a sculpture

An almost philosophical approach to deadwood

Text and photography: Bruno Proietti Tocca, Shizen Bonsai School

Deadwood, like foliage and empty spaces, is an essential part of the aesthetics of a bonsai. From cliffs to mountains, the elements of nature, the shapes and forms, inspire man. So how do you make and sculpt a bonsai tree? By observing the world around us!

Large pines bear branches that are broken by snow, creeping junipers entwine each other as if in a vital embrace to protect themselves from ice and landslides. That's not to mention large trees bent by the wind, eroded by sands burnt by fires; nature is full of examples from which to draw inspiration. When a branch breaks away from the trunk, it tears a portion of the wood, it drags behind it the underlying fibres, injuring and separating strips of bark. Then old wounds on the trunk are attacked by bacteria, fungi and animals, creating large hollows.

Bring alive the 'dead' part

It's evident that knowledge of sculpting tools and the ability to use the technique is something fundamental. So by using the correct technique and going along with the nature of deadwood, which varies from species to species, one can achieve natural results and elegance. However, one must know the forms that excel in the beauty of nature. Nature as a source of inspiration, which provides us with an infinity of models, sculptural and landscape, stimulates us to create shapes that are harmonious. Through sculpture we must reveal the dead or dormant part of the deadwood of our bonsai. Remove the superfluous, reveal what is already inherent in the material, the form.

It is not easy to detach ourselves from reason, and to immerse ourselves in the stimuli that art, in general, should provide us. But when this happens, we can go beyond form and reach a kind of higher level. In these moments comes the

Season after season, these trees become true natural monuments. Inset: In bonsai we aim to achieve the same effect





*An aesthetic likeness can be found in the deadwood of the juniper (*Juniperus phoenicea*) and Boccioni's sculpture*



spark that sets in motion, the images, the memories, the assimilated culture.

An aged look

We can observe how nature has modelled deadwood on junipers and the aesthetic likeness that can be found in Boccioni's sculpture, 'Unique Forms of Continuity in Space'. We can then feel we belong to a universal language of art and beauty,

where research becomes a spontaneous need and personal enrichment.

Such dynamism becomes a concrete tool, capable of introducing contemporary and modern elements into the work. A bonsai 'treated' in this way takes on a lived-in and aged look, with a strong evocative impact. It is clear that to reproduce these effects on a plant, one needs creativity, a strong sense of aesthetics, a knowledge

of the tree's physiology and the ability to evoke within oneself, the beauty that is born in front of the spectacle of natural sculptures, which we find imprinted in old trees.

Its own way

Each species has mastered its own way of developing, which generates a series of unique, unrepeatable characteristics.



*The cracks in the deadwood of this *Juniperus sabina* is reminiscent of the skin of a prehistoric animal. In the alternation between the living veins and the dry part, old age is evident. When sculpting the deadwood, the aesthetic result should not be uniform, but integrated with the living parts of the tree*



If wood is exposed to the elements, it is marked by them. The sun and water alternately generate cracks, the dust that lurks in those spaces makes its presence evident.

Near to knots, the wood is harder and the fibres composing it are decidedly more resistant. Often due to ageing in these areas no jin remains, but on the contrary cavities are created.

Species suitable for deadwood

The most suitable bonsai for creating deadwood tend to be conifers, as their wood is composed of linear fibres that, once lifted and pulled with pliers, will naturally follow the course of the trunk or branch.

Broad-leaved 'evergreen' trees are also quite suitable; while many broad-leaved 'deciduous' trees are hardly used, due to their soft wood, which deteriorates easily.



Bruno at work

Making a jin, using the splitting tool

Once the branch to be made into a jin has been shortened, a small portion of wood is separated from the end of the branch with the help of a splitting tool and jin pliers. Pull fibres downwards, following their course. Tear away wood as far as we can reach, taking care not to compromise the part of the bark with the live vein that carries sap to other branches. Continuing like this, our branch will thin out, taking on a natural shape. As mentioned earlier, in nature, when a branch breaks, it rips all the fibres away, taking whole portions of the branch and trunk with it and, not infrequently, reaching as far as the roots.

Shari

Shari is pretty well extensive debarking of the trunk, which starts from the ground and can reach up to the apex of the tree. In nature, shari can be caused by drought, the death of a root, or a large branch, which no longer absorbs sap and causes the death of the bark in the part of the trunk below.

Sabamiki

Sabamiki is the hollowed-out, or split, trunk. A fairly frequent situation in nature. In fact, it is not uncommon to encounter it in forest walks; old, majestic trees with their trunks hollowed out due to old wounds caused by lightning, or by rot, pests, or fire.

Working on Juniperus shimpaku

Junipers by their nature are among the most pliable and sculptural plants that can be worked as bonsai. They bear, over the years, parts of dry wood resulting from atmospheric and environmental adversities. We have, for example, dried out portions of trunk and branches, due to the simple fact that part of the roots have died because of a landslide. The

work on the wood of a juniper is very simple because it is very hard and poor in resins.

The intervention on the dry parts takes time, or at least, it takes time to change, which is why all aesthetic issues must be addressed during the work. However, these interventions must adapt according to species and styles.



Using the splitting tool to create deadwood



Tearing big parts to create a natural looking surface



Unsightly knot

Here I will show how to correct a trunk with interesting characteristics, but which has 'defects' that need technical and artistic intervention. See how the tree has a disproportionate thickening of a part of the trunk, caused by multiple branches growing on the same point. It also has a big twist, made by growers when the juniper was still growing in the field. In practice, there is an unsightly knot that makes the trunk counter-conical and this is unnatural.



Work on the trunk



The direction of the veins is marked with a felt-tip pen, carefully assessing where to interrupt the passage of lymph and where not to act at all. In this case, it is desirable to have a vein that starts at the front and turns on the trunk to create a spiral effect



Using the chisel to lift the fibres



Then tearing the splints following the natural grain



It takes plenty of strength and concentration.

The chisels carve the wood shaping it. Working with power tools gives many possibilities, but nothing compares to the perception of imprinting wood with one's own energy. Machines, sometimes useful, may not give us the time to fine-tune

each movement.

One must understand which tools to use according to the tree and the hardness of its wood. Sometimes you can roughen it with a carving tool, but then you always have to refine it afterwards by hand. With chisels, the fibres are lifted and then pulled with pliers following the grain

in a natural way. As in the case of the foliage the deadwood becomes effective when you manage to remove sufficient so that the eye of the viewer is attracted to small details that were not previously perceived.

Less static

The trunk, which was originally stumpy and static, begins to acquire a spiral shape. It is good to see how layer after layer, the hardness of the wood and the colour change. The red parts of deadwood are impregnated with taxifolin – a polyphenol. Its vivid colour makes it even more eye-catching, not to mention its pungent and intoxicating scent. Although it is a little sought-after essence in recent years, due to its characteristic foliage, shimpaku is a variety that responds well to wood carving, thanks to its generous growth.



The jin



The shari



The result after the carving



Another example of deadwood work, in this case on a yamadori of Taxus baccata



A real natural deadwood using the sandblasting technique

A natural wood surface effect is created by the sandblasting technique. This is very complex to implement, both due to the cost of the equipment and the place where the work is to be done. It consists of using a sandblaster, which blasts sand (I use aluminium silicate) at high pressure to remove the surface of the deteriorated wood down to the healthy layer. A very effective technique, giving results that are most beautiful and with surprising detail. The preparation of the tree, however, must be very careful and meticulous, the risk of damaging the foliage and living veins is quite high.

A special cabin for sandblasting





Because I teach bonsai as well, I needed to build a box for the sandblaster, suitable for the lessons I give to students, which take place in my studio



Foliage and its roots are wrapped in thick layers of plastic for protection against the enormous force of sandblasting

Prepare the tree before sandblasting

One of my yew, after sandblasting in the special cabin, Notice how the live veins need protection with aluminium foil or tape



Examples of sandblasted deadwood

The white colour of old and dried wood is a typical reaction of the wood to strong sun exposure, so it will be sufficient to wait one or two years to have our dry wood processed, perfectly whitened. Only when the surface has lightened and deepest cracks in the wood blackened will

you need to apply a product to protect it. There are excellent products on the market for maintaining wood besides the Japanese jin fluid, impregnating agents that are transparent and antifungal. It is precisely the fungi that deteriorate the wood, causing it to rot completely.

If, however, we are dealing with delicate wood that is about to degrade, it is vital to treat directly with consolidating products because simple impregnating products will not be sufficient.





ACING A BASE

Shay Cohen improves the nebari of a hackberry (*Celtis*)

Text and photography: Shay Cohen

Root work and nebari structure on deciduous bonsai are as important as branch structure. A well-developed root system, with both taper and ramification, will contribute a lot to the composition and can add plenty of details and character to the 'tree in scale'. On the other hand, a poorly-developed root system can ruin an otherwise perfectly-crafted tree



Shay Cohen (46)

Born in: Tel-Aviv, Israel

Partner: Hila

Education: BSc, Design

Profession: Bonsai artist, Jerusalem Botanical Gardens, bonsai collection manager, Ceramicist, Studio O-Yaku, www.o-yaku.com

Into bonsai since: Bonsai: 2014
Ceramics: 2016

In this article I will review eight years of root work on an air layer of a *Celtis bungeana* or Bunge's hackberry. The general technique is very similar to branch development work — peripheral roots are grown freely to allow thickening, and cut back close to the base to create ramification. The basic rule of thumb, for both roots and branches, is length equals thickness, cutback equals ramification. I did extensive root work almost every year and only once did I gave the tree two consecutive years without a repot, which helped speed up the thickening process.

For this particular tree, I focused on root structure and building the top section of the trunk line as well as the closing of large wounds. This focus prevented me from starting on branch structure since I needed plenty of free growth. On the other hand, I reached a point where the primary branch structure has good thickness, all the wounds are closed almost completely, the nebari is very well developed and I can now slow down the growth while moving forward with branch design.

Celtis project

This project began in April 2015 when I noticed a very nice shoot from the base of a mature *Celtis bungeana* that had been cut back for decades. I decided to air layer the top section of this shoot that was 20 cm in diameter at that time.



The top line of every airlayer is very important and one should try to picture it as the base line of a future tree. In time, the new root system will pull out the entire base line and dramatically change the taper



After about 40 days, there were plenty of roots and I could detach the airlayer

Bare rooting

In developing the nebari, each year the repot started with full bare rooting. Timing is super important. I bare root deciduous trees only when buds start to swell, at the end of winter. All the lower roots were cut off and I kept a single line of peripheral roots. Thick roots were cut back to the inside feeder roots, as much as possible. Roots were radially arranged on a 30 degrees downward slope. I didn't use any flat surface at the bottom and simply made a small pile of soil, on which I angled roots. Arranging the roots completely flat can lead to a nebari line that is facing upwards. With a downward slope, it's also possible to cover and protect the remaining roots while exposing them little by little each year. The exposed nebari will contribute to trunk taper, show the root ramification and push feeder root development down to lower sections that remain under the soil level.



2nd year

After the first year, there were some slight differences in thickness and strength between areas of the root base. I tended to cut back strong and thick areas very hard and leave weaker areas longer

2016, first repot. I cleaned up all the remaining sphagnum moss and kept more roots than necessary, to select from later on



2017, second repot. Slight difference though still not substantial. All roots growing downwards and upwards are cut off





2020, third repot. Three years in a pot made a huge difference



Remember to cut back thick roots as hard as possible



Preliminary work can also begin, with initial branch selection

Substantial growth

Between 2018 and 2020 I skipped two repottings. This allowed the roots to thicken up faster; there was a substantial difference overall. The growth was also pretty substantial on the branch side and callus development. Skipping a repot can also have major downsides — if roots are overgrown, you can lose a lot of work. It's essential to check the situation each year,

and assess according to the tree's size and state.

There were two more substantial root work sessions in 2021 and 2022. At this point I had to keep everything in check and made an effort to leave nothing but thin feeder roots all around. This means cutting back strong roots completely and

trying to balance between strong and weak growth as much as possible. Soil content is very important for supporting this work. Non organic soil with plenty of drainage and oxygen will allow for healthy roots close to the trunk and will support such drastic cutback.



2022, 5th repot, and the nebari is starting to come into shape



The trunk has no visible wounds and the root system is well developed and nicely ramified

Soil

Soil mixtures for this project changed over the years according to substrate availability. In the early years, I didn't have any access to akadama and the soil consisted of pumice, perlite and vermiculite. The vermiculite served as a sort of substitute for akadama, since its high CEC* helps with the bio-availability of applied fertilizers. However, none of mixtures had any organic components, and the soil mixture remained inert, had good drainage and plenty of oxygen. For fertilization, I used a balanced, low-NPK organic fertilizer, which was based on poultry manure, with osmocote as a booster in the early years.

*= Cation-exchange capacity (CEC) is a measure of how many cations can be retained on soil particle surfaces

Refinement of the nebari

The 2023 repot involved only partial bare rooting. The primary segments of the nebari have developed nicely, and the partial repotting allows us to start developing a more mature root mass. The

energy is spread around a larger mass, there is less growth space in the pot. By switching to partial bare rooting it allows me to expose most of the nebari and start slowing down the overall growth of the

tree. All the major wounds are closed, the trunk line is reaching the apex and work on secondary branch structure has finally begun.

Branch setting

Coming towards the end of the 2023 growth season, the secondary structure is pretty much set, the trunk leader has reached the apex section and it's time to start thinking of a nice training pot for this beast.



2023, 6th repot. Partial bare rooting, but still cutting off all the roots that are crossing, overlapping, growing upwards, extra strong and try to keep growth in check



March 2023. It's very satisfying to see the airlayer line running across the top section of the nebari and witness such a dramatic change over the years



October 2023. Secondary branch structure is looking good and new branches at the top section had buds out this year



The tree in January 2024

Another example

I have several examples of trees following the same path. To finish, repot continuously for the first several years, using proper bonsai soil and applying proper root work at the ideal time, will yield some excellent results and will upscale the characteristics of your bonsai



This yamadori elm tree is in development for roughly 7 years. The focus here was also on closing a huge wound and developing the top section of the trunk line



Just sublime

Kunio Kobayashi lectures on tokonoma display

Text and photography: Kinbon, Japan

There is great interest throughout the world in the Japanese way of displaying bonsai. Kunio Kobayashi is trying to further the education of bonsai enthusiasts world wide, holding not only study groups such as the one here, but also online study sessions for those abroad



Suiseki: Kamogawa Sudate Ishi. Width: 40 cm Depth: 26 cm Height: 13 cm

Suiban: Rectangular Copper Doban by Harada Houn

Scroll: Hazy Moon by Okomoto Toyohiko

Kunio Kobayashi demonstrates how to view the tokonoma, his students adjust the position of the suiseki with a lower table

The suiseki is a Kamogawa Sudate Ishi which was once treasured by the late Katayama Ichiu. Considering this display, I first thought about a tall table with longer legs in order to raise the stone up and show it off. However, it would end up being the same height as the shelf to the right hand side known as the 'biwa toko', the biwa is a traditional lute which would



be put on this shelf. Displaying on a low table, the space in the tokonoma spreads out and is much larger. The stone has the feel of a craggy reef or valley with a river running through it, the imagination of the viewer here is an essential part and so the empty space allows it to wander into a mysterious and profound world.

As the tokonoma is usually in the most formal room of a house, it's meant to be viewed in a seiza, or kneeling position. So it is important therefore to display things to be viewed at that level. In order to further accentuate space, the use of a ji-ita is an effective tool, but in the case of suiseki, we are looking to raise the tone and formality of the object.

The scroll is a hazy moon, appropriate for the current season just after cherry blossoms have finished. The mottled purple finish to the copper basin by Harada Houn adds further to the spring time feeling. The accessory is a Akahada ware, white porcelain three-tiered pagoda that adds to the refreshing feeling of late spring. The movement of the stone is towards the left side and the scroll plays an important part in balancing that



Red Pine. Height: 100 cm
Pot: Antique Chinese Shudei Flowering Quince Shaped
Scroll: 'Ki In Sei Dou' / 'Graceful Animation'



Kunio Kobayashi tells the story of the pine



A craggy reef with a river running through it

movement. A deviation from standard practice is the position of the artist's seal, or Rakkan. It is normally used as a 'stop', on the opposite side of the movement of the main object, but here it is found on the same side. When choosing a scroll, it's important to be more concerned with the overall image and balance rather than focusing on a single small detail. The understanding of standard conventions and adhering to them is important, but it is never absolute.

The main tree is a red pine created by Yoda Takayuki who was an apprentice at Shunkaen. Yoda transformed the tree with a dramatic angle change, and thereby created this wonderful tree, which was displayed at the Sakka-fu-ten to a favourable reception. The deadwood on the trunk highlights the severity of nature with character and stunning beauty. The dropping branch is a superb character feature which has movement that can only be found in conifers growing in such harsh environments. The scroll which reads 'Ki In Sei Dou', is a favourite phrase of mine and resonates so beautifully with this red pine which has graceful movement and vigour. There is a sense of vitality and life within this display despite the severity of the bonsai.





Junipers have always had a sense of mystery and other worldliness as a species. The twisting trunks and the co-existence of life and death alongside each other give a sense of the mysterious. The scroll is by living national treasure, Kakutani Ikkei, famous for making kettles for tea. The phrase celebrates the spiritual power of the mystical that is continued on with the accessory object in the side alcove. The power and impressive nature of the tree on display shows a certain amount of greed and desire to impress, and so rather than intimidate the visitors, a more contrasting display will be shown in the same space.

Chinese Juniper 'Kyukou' 'Rays of the rising sun'
Height: 91 cm
Pot: Rectangular pot with recessed corners and embossed frame by Houryou
Scroll: 'Shinmyou Tame Hijitsu' / 'The humble benefit of secret technique' by Kakutani Ikkei
Table by Ogawa Yuzan
Side alcove: Celadon Kannon by Suwa Sozan

Black pine literati
Height: 105 cm
Pot: White clay round
Side Alcove: Bronze thatched hut
Scroll: 'Kun Pu Ji Nan Rai' / 'The balmy summer breeze from the south' by Matsunaga Katyama

My tastes do lean towards literati such as this tree here, which has yet to be polished by man, trees like this always get overlooked, but this is an ideal display. The black pine literati has a hidden internal character that is of high quality. The Zen phrase 'Kun Pu Ji Nan Rai', is a representation that is ideal for this season, a pleasant breeze coming in warming the heart. The accent object in the side alcove is a bronze thatched hut, but it could possibly be improved with the use of a hut stone.





Chinese quince. Name 'Tsuide no Mai'
Height: 93 cm
Pot: White cochin ware oval
Scroll: 'Ibun Kayuu' / 'Friendship through the arts' by Kawabata Yasunari
Northern Italian Stone 'Hote'



A pleasant breeze comes in and warms the heart



Kunio Kobayashi explains the display with the quince



The Chinese quince is considered to be one of the most powerful and masculine of the deciduous trees and I have been growing this one for some time, during which it has developed a dignified and more elegant, almost feminine, feel to it. It is similar to the feel of the Bijin-ga pictures by Uemura Shouen and, as a result, the tree has been given the poetic name 'Tsuide no Mai', or 'Dance of the Successor'. It is displayed in the largest of the tokonoma at Shunkaen, with a width of well over two metres. The table and pot are both oval-shaped to give a comfortable and relaxed air to the space. The scroll by Kawabata Yasunari reads 'Meeting friends through the arts'

and is perfect for this meeting. On the left-hand side is a suiseiki from Northern Italy that was sent to me as a gift by my friend. the Italian suiseiki lover, Mr Emilo Capozza, to celebrate my becoming the third head of the Keido school. Its name 'Hotei' represents the God of Contentment. In combination with the classic antique Chinese pot, there is a decided international flavour here since the next era of Keido has the aim of spreading internationally.



Back to the future

Revisiting famous bonsai creations of past years

Text and photography: Kinbon, Japan

Magazine articles have long been a way of recording the dramatic transformation of trees, showcasing the skills of professionals and giving an insight into the process of bonsai creation and the ideas behind it. Take a look at these photoshoots from the past and see how each tree has progressed

Changing the planting angle to emphasise the movement in an old Sawara cypress by Yoshimitsu Okamoto

This old tree with superb flaky bark and aged character had too many branches coming from the top making it top heavy and overbearing. The previous owner had wished to highlight the movement in the trunk and had planted it as a slanting trunk style tree, but over time the balance between the trunk and branches had gradually deteriorated. Mr Okamoto lifted the tree up on the right side making it more vertical. He rotated the front slightly to find the best front for the trunk's character. Branches were thinned out and then lowered from the upper section to reduce the top heavy feel. A well-balanced informal upright tree was achieved and an old tree was could look forward to a second life.



Sawara cypress Height: 60 cm
Front before work (March 2001)

After changing the planting angle (right) and then slightly rotating the front around clockwise (left). Just a small rotation gives a dramatic change in the character of the trunk



An old tree was given a second life



New front and planting angle after deadwood had been polished. The goal is to highlight the movement and age in the trunk



Branches are lowered from the apex and the overall foliage mass and size is reduced



Final shape. The lowering of the branches has reduced the top heavy feel and it has the appearance of a fine informal upright



After repotting. Height: 57 cm



Displayed at the 27th Seiju-ten
Exhibition in December 2017
Height: 58 cm
Pot: Antique Chinese purple clay rectangle

Masahiko Kimura bends a massive trunk to highlight its character



Juniper. Height: 64 cm Width: 88 cm. Front before work (July 2014)



Close up of the trunk before work. The shari and the live vein twist in a superb way, but the lower left trunk and upper section are slightly separated and the balance is poor

The trunk line of the deadwood and live vein is a dynamic and amazing one, from the base up to the apex, without a single part that is straight. This is an incredible piece of material. There are two areas that needed some attention, the slow U-bend movement in the lower trunk and the feeling of separation between the upper and lower trunk. Manipulating branches on a juniper is relatively easy, but bending the trunk of something that is this thick and old is certainly a very difficult task. Using all his experience and technique, the modern day Master, Mr Kimura was able to achieve the impossible.

A thick metal pipe is set in order for Mr Kimura to move the apex of the tree. It takes three people to hold the tree down and the trunk is very stiff, creating incredible stress for the tree





Using the metal pipe, the lower trunk is lifted up and the feeling of the two trunks being on top of one another is removed. Beginning to occur, is a sense of unification between the upper and lower sections



As a result of bending the trunk, one of the branches is pointing directly upwards. It needs to be pulled down and made into the primary branch on the right-hand side



The bending of the upper trunk is the next step. The idea is to bend the trunk back towards the lower trunk, compressing it down and filling the space



Bending such an old, large and thick trunk is very difficult

Final shape in 2014. Height: 69 cm Width: 78 cm



Displayed at the 92nd Kokufu-ten
(February 2018)
Height: 76 cm
Pot: Purple clay rectangle



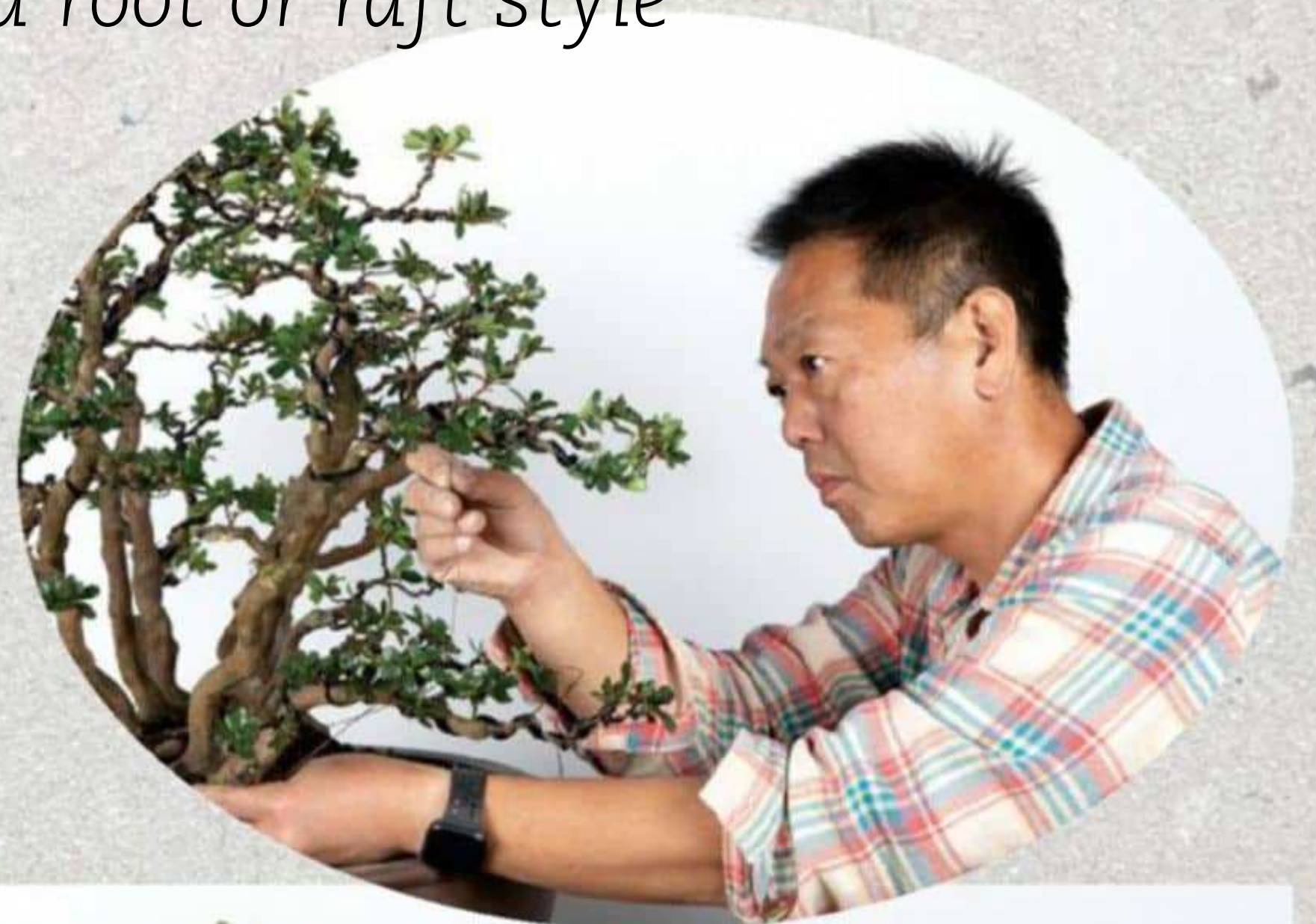
EVEN OR UNEVEN?

Satsuki Azalea combined root or raft style

Text and photography: Kinbon, Japan

Susumu Shinkawa (Shibuya-en) deals with a raft style satsuki azalea that has just one trunk too many

*Let's consider the design!
The front of the 'Tamao Hime' after branch thinning.
Height: 52 cm Width: 96 cm
Pot: Japanese oval*



Susumu Shinkawa proceeds with the work



The material prepared for this transformation is a 15-trunked, combined root 'Tamao Hime'. One of the fundamental ideas for multiple-trunked trees is to have an

odd number of trunks and this fulfills that criteria. However, Susumu Shinkawa tells us, 'If we want to reduce the number of trunks and remove one, there are so many that you wouldn't notice. So it isn't

a problem to have an even number in this case.' What would you do? Keep all 15 or reduce the number? Let's consider that as we progress.



Front before work. Height: 56 cm Width: 110 cm.
Pot: Japanese oval. The overall flow of the tree is to the left-hand side



The lower trunk area is covered with sucker shoots. The number of the trunks is verified and there are 15

Focus of attention for multiple-trunk material

This piece of material has most likely been displayed at some point in the past, but allowed to go wild again for two to three years before Susumu Shinkawa was asked to work on it and restore it to a proper structure.

With respect to the importance of having

an odd number of trunks, Susumu is not particularly fixed on the idea, but when he counts them, there are actually 15. Plenty of sucker shoots are growing from the base, confusing the situation and making it difficult to see. 'With this many trunks, it makes no difference if there is

an odd or even number. If there are two trunks in line with one another, you can only see one from the front anyway,' he said, indifferent to how many there are. First, let's tidy up the base.



As seen from the right side. The back branches need to be reduced



Seen from the rear



As seen from the left side. From this side you can see the overall lean towards the front



It is only a small piece of work, but the revealing of the turtle's back nebari has a massive influence on the outcome of the tree



Just as thought, the nebari is entirely connected and is like a turtle shell

Checking the nebari

After thinning out the shoots at the base to make the lower trunks easier to see, the next thing to do is to check the nebari. There is no doubt that the roots are all connected, but the appearance of the

roots and how they fuse together is of great importance to the overall design. The soil surrounding the nebari is cleared away to reveal it and just as thought, there is a solid connected root system,

like a turtle shell. This is a very favourable character feature and it needs to be well accentuated.

Thinning out the lower trunk shoots



With each individual trunk there will need to be an individual apex area. The branches are thinned out starting from the bottom



The front after thinning out the lower branches. The lower trunks can now be seen and, with a slight raise on the right side, the movement to the left is highlighted. A number of the trunks are in the way of one another, but there are 15 of them

Deciding the importance of the left and right branch groups before thinning



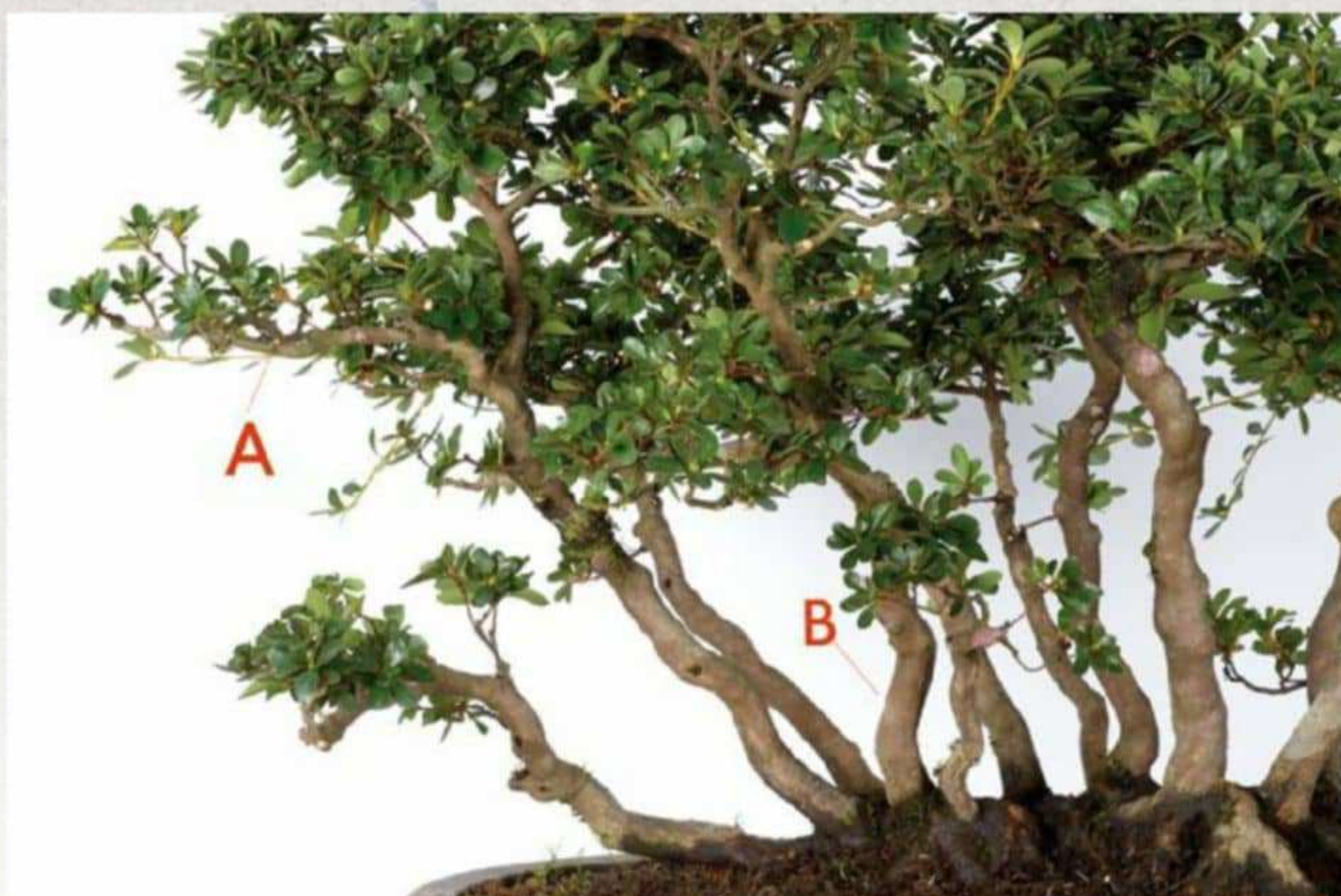
Looking from the front, the branches on the right side. If the direction is to the left, these branches must be reduced



The branches as seen on the left-hand side. These will need to be elongated to highlight the movement



After thinning out the branches on the right. Upper branches remain to be worked on, but if not flattened down they can be used as balance branches



After thinning out branches on the left. The direction of the smallest trunk on the left edge, marked with arrow A, will really define the movement of the tree. The movement of trunk B is a little disconcerting

Removing a trunk and making an even number



Looking from the upper left side. The trunk B, which is conflicting a little with the left hand group of trunks, moves upwards and towards the right side. The density of trunks in the area, as well as the contrary movement, mean that this is an unwanted problem



The first cut is made with a saw above the base to leave a short stub

The movement seen in the upper section is not too bad



Susumu did not hesitate in removing the trunk. The movement in the lower trunk towards the right side and the thickness means it is noticeable once removed



Just removing one trunk has changed the overall movement of the lower trunk section, which now shows a sense of unity



Just removing one trunk has changed much...

One trunk

As mentioned before, the perceived wisdom is that making the tree with an odd number of trunks is the correct thing to do — in this case 15 trunks. However, when there are this many, moving away from that idea is not necessarily a bad thing. Here the removal of one trunk has

completely improved the movement and appearance of the design. The movement in the lower trunk of B was against the flow of the other trunks around it. So the removal of one trunk, taking it down to an even number of 14 trunks was an easy decision to make and created harmony

within the composition. Looking at the remaining trunks, Susumu can see no reason to remove another one just for the sake of making an odd number, so he intends to manipulate those that remain.

Considering the front and planting angle



After removing the trunk. Lifting up the right side improves the movement, but this is the limit that the nebari will allow. 14 trunks can be seen



Susumu rotates the front around anti-clockwise by a small amount. Two trunks on the outer left side now line up with one another making it appear as if there are only 13 trunks

Thinning out the branches and dealing with the wound



Susumu works on thinning out the branches. The branches on the left side of the tree have been thinned out already



The stub left after the trunk removal is trimmed back to the surface of the turtle back



Front after branch thinning. The heights of the apices on the left and right hand trunks are still a little high and are of concern. Several trunks are overlapping meaning that only 12 can be seen.
Height: 52 cm Width: 96 cm

Changing the outline with an initial styling

Susumu gives an initial styling so as to define the 14 different trunks



The right-hand trunks after initial styling. The space between the middle trunks is a little too much



Same, with the left-hand side. The movement towards the right of the middle trunk marked C is of concern





Front after initial styling. It would appear that there are only 12 trunks visible from the front



Seen from the left side. The main trunk and overall feel of the tree is moving towards the viewer



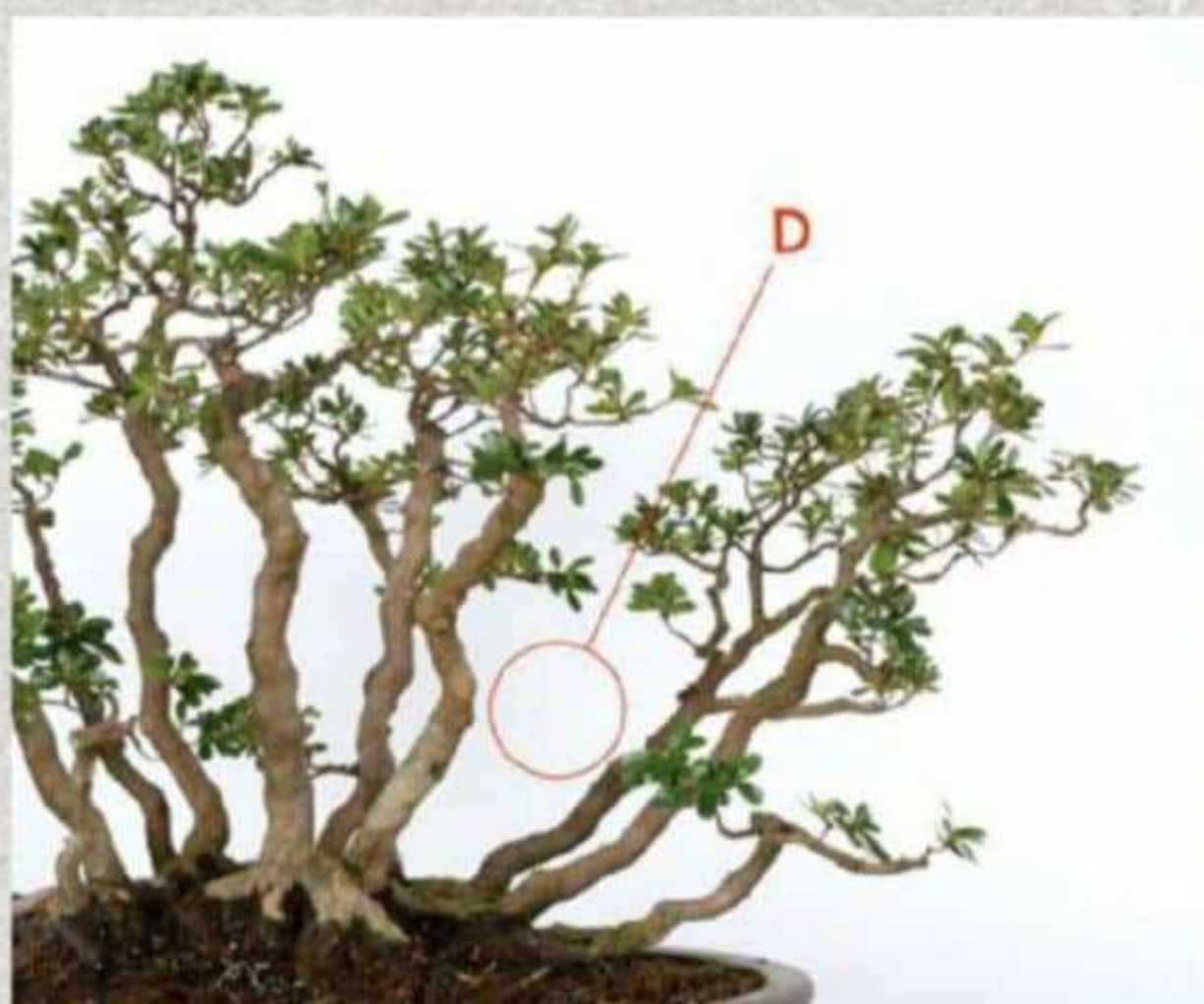
As seen from the right-hand side. You can see that the apex of the trunk towards the back is being restrained

Using guy wires to manipulate the trunks

The final stage for Susumu is to move some of the trunks so their movement is harmonious. Here we see that although he isn't too worried about the number of trunks, he is very focused on how and where they move and relate to one another. The trunks are relatively easily

manipulated with guy wires. The first one to be moved is the aforementioned right hand trunk (D), which had a large gap around it. The third trunk from the right is brought closer to it, while the middle trunk is brought further to the right. The next trunk is the one marked E, which is

pulled towards the left side to accentuate the movement.



Trunk manipulation 1
The balance branches on the right side are a little too far apart from the central group



Trunk manipulation 2
The apices of the left-hand side trunks are all in a row, but the one marked E needs to be flowing towards the left



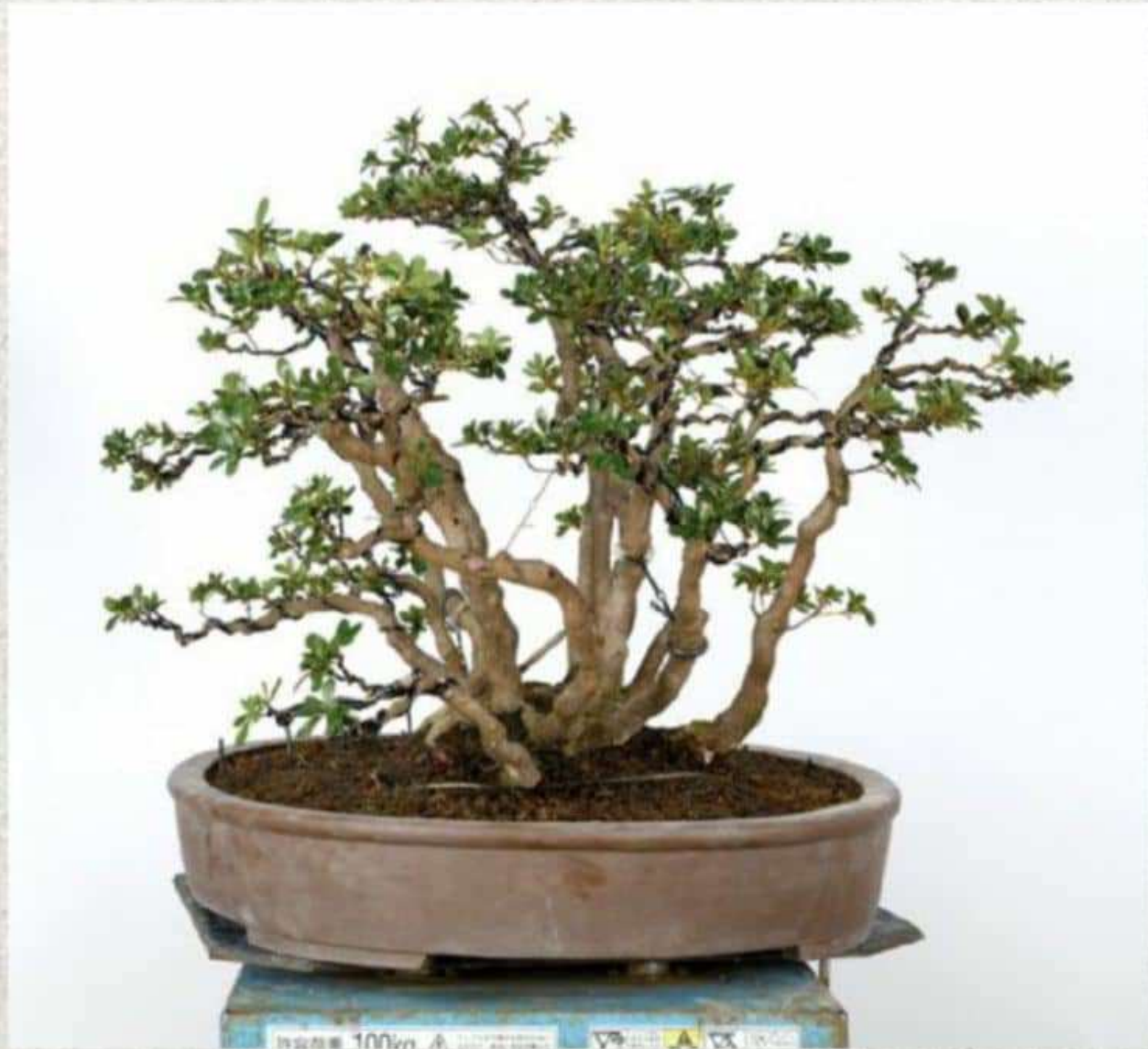
The third trunk on the right side is lifted up and into the space. It is important to use a suitably strong anchor point to ensure the desired trunk moves



After lifting the 3rd trunk on the right, it is separated from the 2nd and all the trunks on the right-hand side can be seen clearly. At the same time, the gap to the central section has been reduced

The second trunk from the left is pulled down to the left so that it won't move. It is then used as the anchor point to pull trunk E towards the left so that the apex flows in a harmonious direction





Final image, seen from the right



As seen from the left

A view into the future

Susumu Shinkawa's idea is to plant it on a flat Kurama style stone such as this. But he did not have one of suitable size to hand so this is a computer-generated image. There are now 14 trunks, yet due to the overlapping of two, only 13 are visible, all emerging from the turtle back carapace of the connected root system.

The overall flow towards the left has been achieved. The multi-trunk forest-like feel has been skilfully accentuated. Once you get past 7 trunks together in a multi-trunk root connected tree such as this, the importance of having an odd number is far less than the importance of creating a coherent and harmonious design. The

movement of the trunks and the sizes and relationships between the branches and apices is recognised as the key factor in a successful design.



Final image Height: 53 cm Width: 92 cm (Stone is computer generated)

EDA UCHI KAI – TEN

Photos: Guido Thomassen



Pinus sylvestris



Potentilla fruticosa



Ligustrum ovalifolium

Photos: Guido Thomassen



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PUZZLING IT OUT

Dennis Fuchs works on a scots pine (*Pinus sylvestris*) from Spain

Text and photography: Dennis Fuchs

Dennis Fuchs takes the first steps in the design of this old pine tree from Spain. This yamadori pine was found and collected in 2019. After a 3-year regeneration period, the first stage can now begin. Dennis will guide you through every necessary first step to prepare this 70-year-old tree for its life as a bonsai



Just imagine a bonsai design as if you were assembling individual puzzle pieces. We first try to disassemble the tree piece by piece into its individual parts and after that reassemble it into a complete picture.

When I acquired the tree in September 2023, I immediately realised its immense potential. Analysing the tree and trying to imagine its future design direction. I

cast my mind back to how this tree grew in the wild for almost a lifetime until it met humans for the first time. This Scots pine (*Pinus sylvestris*) originally comes from the rocky plains of Spain. Due to the hot, sun-drenched summers, pines from this region have an incredibly mature and cracked bark. This can be recognised at first glance. The loamy and mostly dried out soil of this unreal stretch of land does not usually allow the vegetation to

drive its taproots deep into the ground, which in turn results in a more shrub-like growth form. As a result, this . makes it easier to collect the material.

Basically it's the perfect starting material for creating beautiful bonsai. November 2023 was time to get to work. I could hardly wait to find out if the bonsai I had seen in the wild bush could come to life in my hands.

Weak points

First of all, we familiarise ourselves with the tree and inspect it from all sides. The most important thing is to visualise our ideas in our minds, but first of all to examine the weak points. These are its branches, which are usually far too long and straight. In order to give a bonsai expressiveness and really make it appear as an old tree, we have to reduce it to the essentials. It is important to maintain the exact intersection between green volume reduction and proportion. This means in plain language: we need our saw!

The first, second and third branches are cut off and finally a fourth branch. In just a few seconds, we have reduced the tree by 60%, which results in a tree with a certain trunk movement. As a full bush, this was barely recognisable and the tree appeared almost straight up to a fork. The eye perceives this fork as the crown area. By removing the upper fork, you can see a more three-dimensional trunk line extending into the crown area. Take a moment to compare the pictures. In conifer design, it is fundamental to have a clear trunk line. In the case of a fork, it

is a choice as to which of the left or right branches adds more to the movement of the trunk.

I can start with the deadwood work. I recommend doing this work before we start to place the branches, because now we still have a clear view of the tree. It takes a lot of time to make the jin. First I remove the bark and then remove each fibre individually from the sawn-off branch stump. I slowly pull the fibres away from the back to the front. If I pulled the fibres towards the trunk, there could be a risk of tearing in areas where I don't want to remove bark. For larger stumps I use a hammer and chisel, for smaller stumps, just the jin pliers. Working on freshly exposed jins is much easier than on older, already-dried sections. It is advisable

to cover the area where the jin joins the bark with wound paste to protect the bark from the resin that is now seeping out. I wouldn't recommend burning deadwood with a torch, as the fire destroys our fine exposed fibres and makes the jin look smooth rather than structured.

No traces

Now that I have made the stumps into beautiful, natural-looking jins, for a brief moment I let the tree work its magic on



After removing the lower branches and the right side fork



Of course, it hurts to saw off branches that accompanied the tree for most of its life, but that's the way things go . . .

First removing a large branch, just below where the trunk forks out in two major branches



Then removing two smaller branches



Splitting the smaller stumps



me again. No traces of tools, or over long branches, are visible. Only what I like to call the exposed structure is visible. The proportion is now almost correct, the foliage mass is reduced by 50% and I am slowly getting closer to my goal!



Using a chisel to split the thick stump at the base



The result after the work on the stumps



Removing the old needles? Yes or no?



For a brief moment I let the tree work its magic on me again

Old needles

The next step in shaping the pine tree is, of course, to remove the old needles. Here it is vital to check which needle sections originate from which growth phase in order to know the needles to remove. You can easily recognise the needles from the previous year, which are about half the size. It is elementary with yamadori to check whether the tree was able to make

at least one full sprout. This indicates a sufficiently long growth period after the tree has been collected in the wild. Although generally recommended to strip pines of all their last and penultimate needles, I personally take the approach that you should carry out initial shaping with this and last year's needles to give the tree more foliage to regenerate.

On starting work, I remove the needles from a branch, wire it and position it before moving on to the next branch. This approach gives me a better overview of the branches I need and those I don't. I start to work from the bottom up and from the inside out.

The first piece of the puzzle

The branch on the right is the first piece of our puzzle to start on so as to create this bonsai. I concentrate on the outer edge on the right-hand side. To be able to move the branch as smoothly as possible, I wrap it with raffia first. It is important to wrap the raffia as tightly as possible and in the same direction as the wire. The raffia is applied wet and pulls the branch even closer together while it dries. Now we can place it using a guy wire.

How I do it

I created 3 foliage pads of the branch on the right-hand side. Now I can continue with the branches above. Working my way up, I place branches closer to the trunk to give the crown a semi-circular to triangular dome shape. Once the right-hand side of our tree has been set up to two thirds, I can start with the outer edge of the left-hand side. As you can see, I have done more on the right side than on the left. Dividing the tree in left and right makes it easier for me. My vision is to complete one side up to two thirds before I start on the other side. This is how I work and it is of course up to you how you approach it. Ultimately, the only important thing is to apply the correct techniques.



Strapping the raffia around the branches



Applying wire which is anchored with the branch on the right



Detail of the wired branch, wire is synchronised with the direction of the raffia



Detail showing how to use the primary wire as an anchor to hold the secondary wire



Using guy wires to pull the top branches in place



Working on the left part of the tree



With a quick cut, the last free-standing branch is removed

Plenty of foliage

Now that the silhouette of the pine is being created, the hardest part is done. What immediately catches my eye is I still have plenty of foliage in the upper

area. The apical area separates into two large branches. Now I have to make a decision. I choose in favour of the right branch, but leave the left one standing to make sure that we can fill the crown with just one branch. After a bit of wiring and

the correct placement of the branch, the assumption is confirmed, the crown is in place and we can breathe a sigh of relief. With a quick cut, the last free-standing branch is removed. The silhouette of our tree is recognisable.



Applying a screw



Slipping a guy wire underneath the wire of the branch



Detail of how the guy wire is attached

The lower branch

I complete the lower section. To do this, I place a screw on the back of the tree. The screw serves as an anchoring point for the guy wires, which will enable me to bring down the branches in a steep angle. I generally recommend placing larger

branches with guy wires. This allows me to use a thinner wire on the branch itself and less pressure is needed, which in turn protects the branch.



Pulling the branches with the help of the guy wire

Detail work on the branch setting



Seen from the front, how guy wires keep the branches in position



The situation before the work

Finally

The lower branches are now in place, the finishing touches are being made and there it is in front of us — the tree, the plan, the creation we have been striving for. It is an incredibly beautiful moment

when fiction in planning unites with the real finished object. The many hours of concentration and work finally led to success. Now the tree can rest until next spring and look proudly into the future.

I am already looking forward to the time when this newly born bonsai will be seen for the first time in a suitable pot.



The final result, next year in spring I will be able to repot the tree



Masterly crafted

The Toufukuji Masterpieces

Text and photography: Kinbon, Japan

It is the 130th anniversary of Toufukuji's birthday and around 50 years after his death. This was commemorated with an exhibition of a hundred of his best masterpieces, selected from the collection of an association dedicated to the preservation of his work. This was the very first time that such a large, wide ranging exhibition of his work has ever been staged



Yellow glazed rectangular pot with belt and outwardly curving lip.
Width: 22 cm Depth: 14.5 cm Height: 5.8 cm

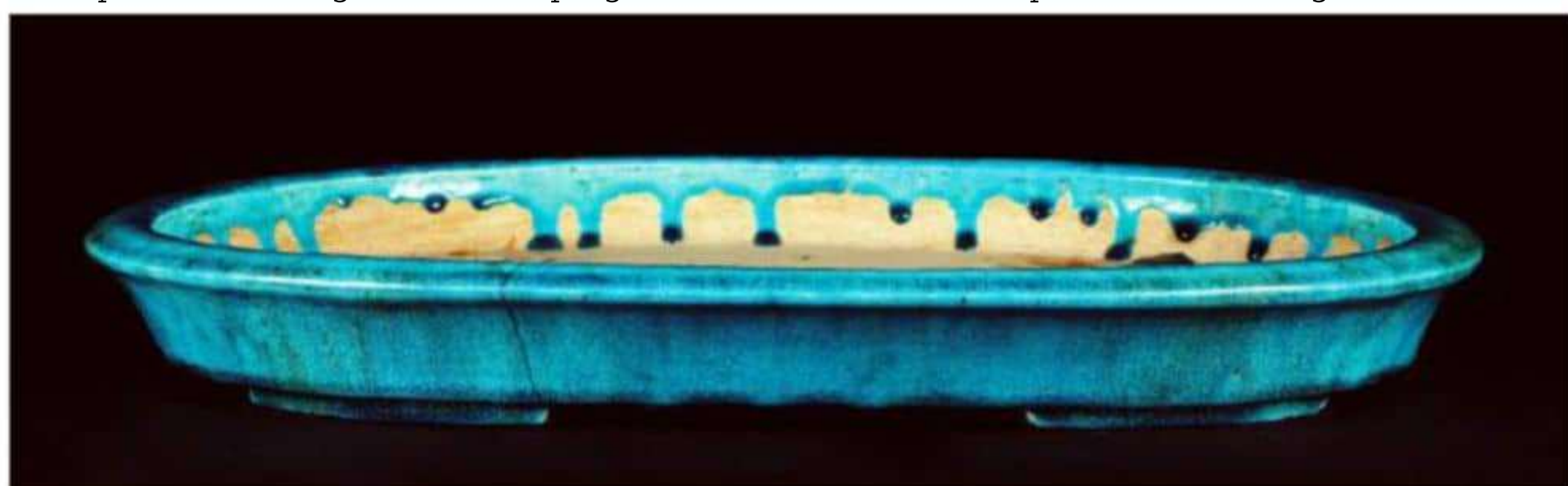
Although Toufukuji had many glazes, there are very few examples of all yellow pots such as this shown here. The development of patina on the bright yellow has added a layer of character that would suit a mature masterpiece tree. This is widely considered to be the best example of his yellow glazed pots.



Round pot with rope pattern lip and band, white glaze with 'kingfisher' kiln variations.
Diameter: 15.2 cm Height: 11.3 cm

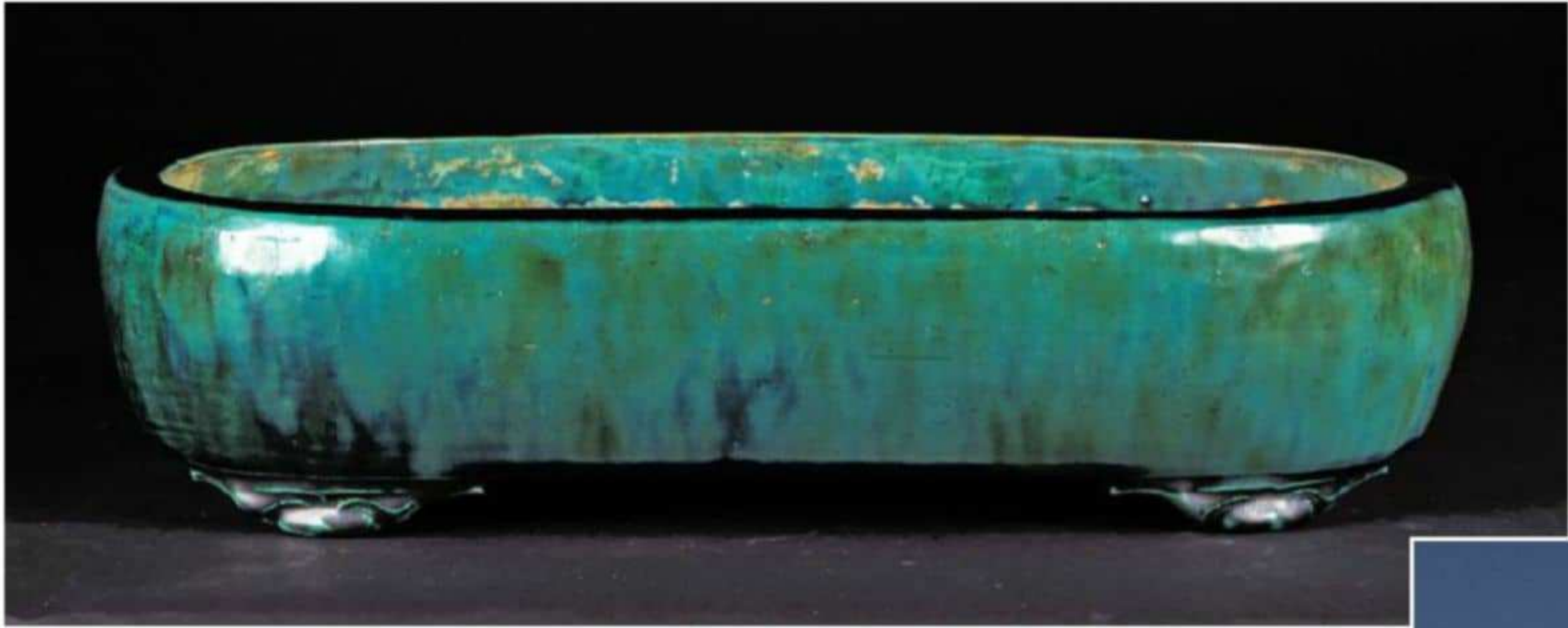
A beautiful piece with a fresh glaze that resembles the robin egg blue glaze, kikinyu. It is slightly shallow, but the size is very easy to use, especially for a deciduous tree with a large nebari, making this a very practical masterpiece.

Oval pot with blue glaze and sloping rim. Width: 53.5 cm Depth: 38.5 cm Height: 5.6 cm



Oval pot with step feet and 'young grass' light green glaze.
Width: 41 cm Depth: 27.9 cm Height: 10.8 cm





Round pot with rope pattern lip, an embossed relief pattern and lapis lazuli glaze.
Diameter: 19.5 cm Height: 13.3 cm

Oval pot with cloud feet and green glaze with kiln variations.
Width: 42.7 cm Depth: 26.8 cm Height: 9.7 cm



Round hand-formed suiban with blue glazed splash.
Diameter: 19 cm Height: 9 cm



Rectangular pot with smoothed corners and a blue glaze with kiln variation.
Width: 16.1 cm Depth: 12.7 cm Height: 4.5 cm

The crystallization in the dark blue glaze creates the image of a star-filled sky, or a wonderful night vista. This piece has been delicately glazed, even on the underside, allowing for enjoyment of the beautiful glaze on all sides



White glazed boat-shaped plate for snacks
The shape of this Toufukuji made snack tray is most interesting, showing the playful side to his artistry.



Hexagonal pot with embossed relief pattern and Oribe glaze with kiln variation.
Outer diameter: 22.5 cm Height: 13.8 cm

Hexagonal pot

There are a few pieces of the same shape, but it is thought that this is the only pot with the distinctive embossed pattern of the Chinese Lion and Peony. The depth and variation of the colouration in the glaze make it an amazing piece, which is one of the most important masterpieces in the collection.



Pair of rectangular pots with painted wave pattern and ox-drawn cartwheel motif. Left. Width: 10.4 cm Depth: 8 cm Height: 4.7 cm Right. Width: 9.9 cm Depth: 7.2 cm Height: 4 cm

Ox drawn cartwheel

It is the common name for this pair, which are considered to be the most well known of the painted pots by Toufukuji. It is understood that Toufukuji himself did not paint them, but rather asked a well known Kyo-yaki artist to do so after he had received a commission from a customer of refined taste. The combination of soft, rounded corners on the body that Toufukuji was noted for, and the bright and detailed painting, make these a beautiful masterpiece.



Oribe glazed round basket pot
Diameter: 11.5 cm Height: 12 cm

A representation of a flower basket or maybe a pail. There are many examples of this style of pot by Toufukuji, again showing his more playful and creative side

Unglazed square pot with antique roof tile motif embossed relief patterns.
One side: 35.7 cm Height: 21.9 cm



A very rare piece that features models of embossed antefixes of roof tiles found around the Temple of Toufukuji. The potter Toufukuji, real name Mizuno Kisaburo, had a collection of antique roof tiles, which he used as inspiration for this and a few other pieces to feature the motif. The deep connection to the kiln, which he rented and used as his name can be felt here.



Rectangular pot with check pattern and outwardly curved sides

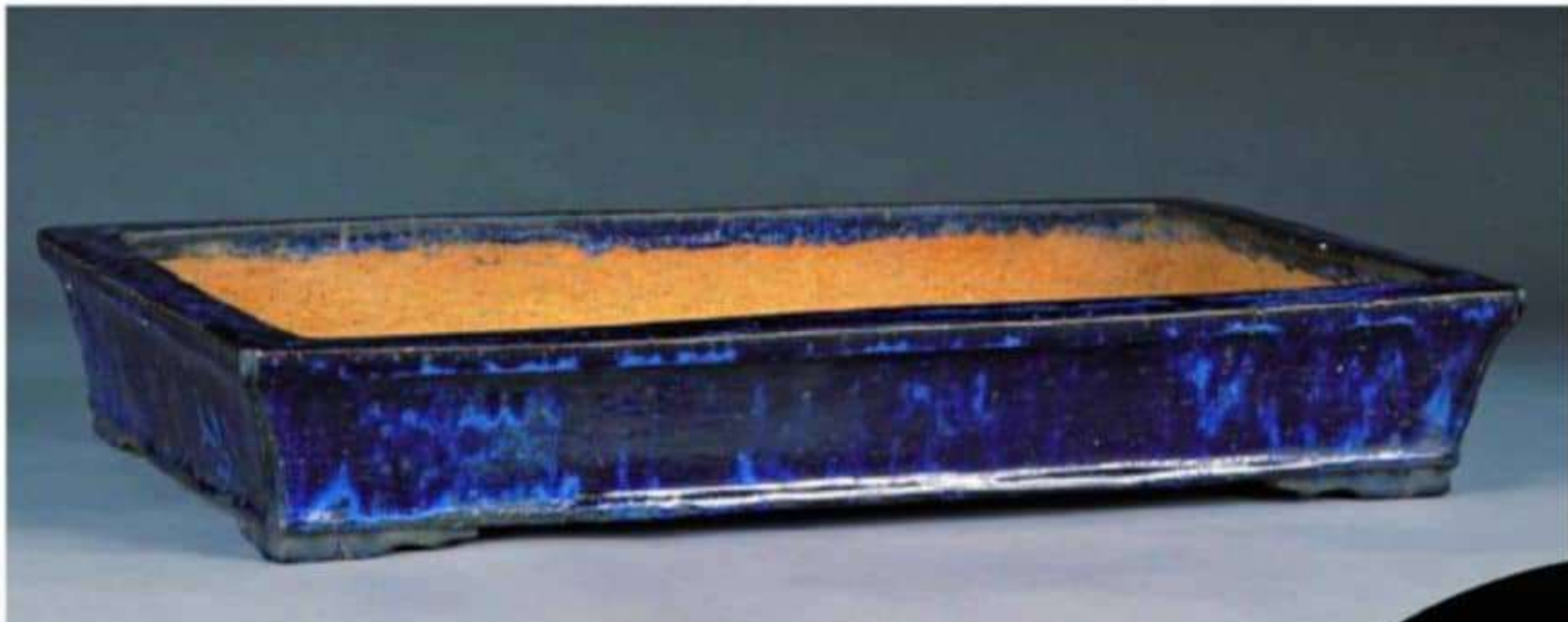
A very rare piece of Toufukuji's work that contains an unusual checked pattern. There are a few of his pots that feature geometric designs, but this is one of a kind. It has a distinctly modern feel and highlights the breadth of Toufukuji's creativity.



Takatori glazed rectangular pot.
Width: 15 cm Depth: 11.5 cm Height: 5.5 cm

Takatori

The carved relief on the side are animal faces, similar to those seen on antique Chinese ceramics, particularly Canton ware, the type of which Toufukuji would have had easy access to. The combination with a high quality Takatori glaze, another piece of ceramic history, make it look like an old copper basin.



Rectangular pot with outward curving lip and a lapis lazuli glaze with kiln variation. Width: 55 cm Depth: 35 cm Height: 8.8 cm

A rare large pot, this time with beautiful lapis lazuli glaze. The majority of his lapis lazuli glazed pots were smaller. Large pots such as this, with this level of kiln variation in the crystallization of the glaze are exceedingly rare. A masterpiece from the start of his career.



Underside



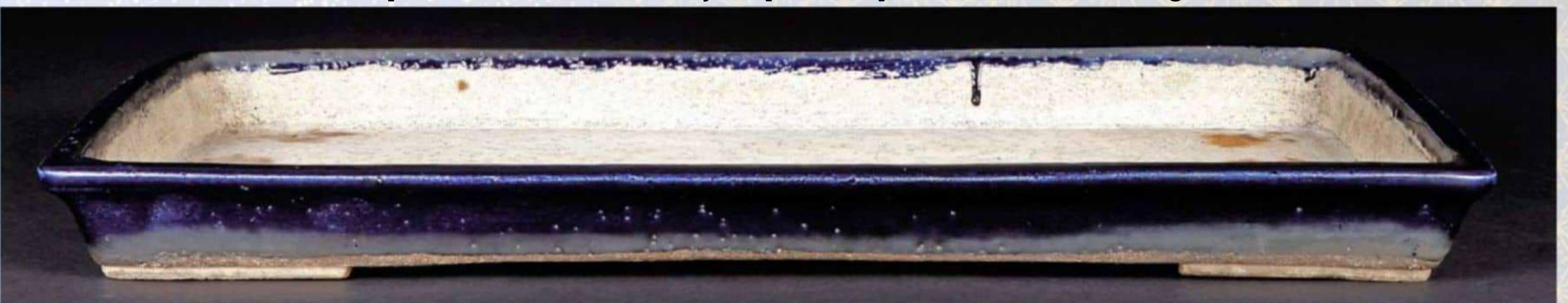
Unusual shaped pot with buckwheat glaze.
Width: 26.5 cm Depth: 19.2 cm Height: 10.3 cm

The short sides of this oval pot have been pushed in to create an unusual shape, the like of which had never before been seen. It is not certain if it was a commissioned piece from a customer or an original idea, but there wouldn't have been any examples on which to base this unique design., making this an intriguing and rare pot.

Although Toufukuji was a prolific potter, he made very few large pots. This is considered to be in the top class

of those large pots that remain today. It has a narrow shape similar to a 'Tanzaku' card, and a very deep, calm lapis lazuli

glaze, giving it an antiquated feel. This rare, large masterpiece would be perfect for an elegant deciduous tree.



Rectangular pot with lapis lazuli glaze. Width: 66 cm Depth: 36.5 cm Height: 5 cm

Playful spirit

A bump in the road was the spark that lit the fuse

Text and photography: Kinbon, Japan

The skills and artistic sense of a new and up and coming, female bonsai artist, Takako Fujikawa, with her playful spirit

The incident happened straight after judging of the Sakafu-ten. Husband, Masayuki Fujikawa, was awarded the Minister of Education prize and Takako's first ever entry was selected for the exhibition. After packing Masayuki's tree in the van, a phone call from a client meant that an extra tree was needing to be picked up. Had Takako's tree been unloaded to make space, the unfortunate event would not have occurred. Upon arrival at the client's house, the van hit a curb and there was a violent bounce causing Takako's tree to jump in the back of the van. The moss was disturbed, the jin on the left side snapped and the rock became unstable. Thankfully the tree and the pot were relatively unscathed and could be used again, but the piece needed to be remade.

Masayuki's careless driving caused the accident so he is helping to remake the tree, initially separating everything



Five needle pine (Nasu Musume), in a literati style. It was unscathed, which makes Takako, who spent a day wiring it, grateful for small mercies

Reappraisal of the planting

Masayuki tells Takako, 'I'm sure the finished image remains in your head, but you have to think about how you can make it even better.' She refrains from asking 'Whose fault was it in the first place that I must now remake it?', though we were all thinking the same thing! And so once again a close inspection of

everything before starting work. The pot was unharmed so the same one will be used, a tanzaku-shaped narrow rectangle. A few large stones and some driftwood have also been prepared as options. Another pot of kumazasa (Kuma bamboo grass) has been found. Masayuki once again tells the ever patient Takako that she must 'Rethink the composition from the start.'



Some prospective rocks that could be utilised. The rock on the left is the one used originally, a water pool stone



Masayuki suggested another water pool stone, larger than the original



The driftwood could be difficult to incorporate, but the image of a fallen dead tree on the slopes of Mount Chasudake is one that resonates



To give a sense of the grasses and plants growing under the tree, another pot of kumazasa, identical to the one used originally, has been prepared



First of all, Takako places the objects back into their original positions



Recreating the original is a little uninspiring

Takako starts by recreating the original piece as closely as she can. 'As we are going to the trouble of rebuilding the piece, it would be a good idea to aim higher than the previous one,' said the somewhat strict Masayuki. The original bonsai wasn't by any means sub-standard

and it was not his intention to infer that it was. 'Given the opportunity to rebuild, let's use the experience to make it better,' says Takako and, using some new ideas and new materials, she will rebuild a new and improved piece with a different feel.

In accordance with Masayuki's advice, the jin and the stone are to be changed and a new idea is born

'You have to step back and look at it,' says Masayuki who asks his daughter Sachino-chan to help. The first job is to reconsider the position of the main tree

Next is the position of the kumazasa bamboo grass. Placing it next to the main tree looks a little troubling and so it is placed to the rear of the tree

The large water pool stone is placed so that it is spilling out and over the edge of the pot. The weight of the rock causes the pot to tip over and so Sachino-chan holds everything in place

The final item is the freshly prepared piece of driftwood, which is to go in the centre of the pot. Looking from a distance, Takako is pretty well happy with the arrangement. The size and feel of the rock helps to widen the scale of the composition



Planting the main tree



There are many holes in the pot to enable the tree and rock to be tied down. The tree will be tied down with copper wire and the rock with steel. The other items can be fixed with aluminium



The soil on which the tree will be planted is poured in. A slightly higher planting position is chosen



'Don't just make a big pile of soil or it will all fall apart. Spray it with water as you are adding it so the pile adheres together a little'



Takako places the tree and the roots carefully on the pile of soil. It is then seated firmly without destroying the pile



Bamboo chopsticks are used to create tie down points for the copper wires. Masayuki pushes them in while Takako tightens the copper wire



With much tension in the chopstick and wire, there is no chance of the tree moving. The same is done at the back of the tree

At the back a chopstick is driven into the root ball and the wire tightened over it. It needs to be secure so when it is transported, no accidents will occur



Even if the tree is lifted up, it does not move within the pot. It is fixed in three places around the root ball



The rock is hanging out of the pot by a considerable amount and so steel wire is used to fix it in place. Fixing it in position requires a lot of effort and so Masayuki takes over here





The driftwood is positioned in between the rock and the tree



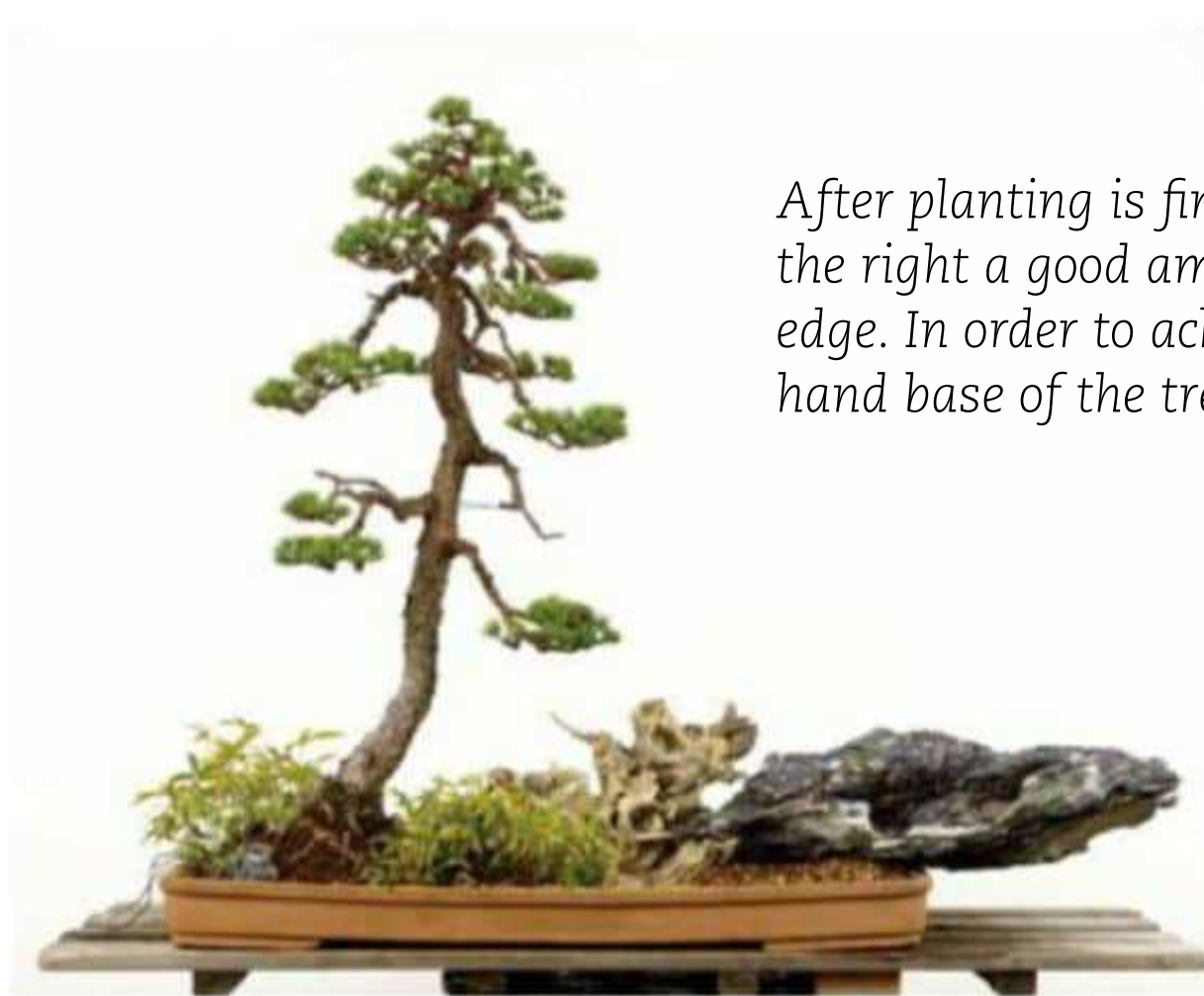
The kumazasa is split in two pieces and fixed at the front right and left rear of the tree. Sachino-chan helps instead of her father



Decorative moss is placed over the soil surface as a finishing touch, but this is not the end. Here we shall see Takako's playful



Although bonsai is not supposed to be a photo realistic representation of nature, in order to make it accessible to beginners and more real, some coloured bath salts are placed into the water in the water pool stone



After planting is finished. The centre of gravity has shifted towards the right a good amount with the rock protruding from the pot edge. In order to achieve balance, a small rock is placed at the left hand base of the tree

Final shape Height: 82 cm Width: 95 cm (to the edge of the rock)



Takako asks Sachino-chan to get some dry ice from a local cake shop in order to create the effect shown here, a truly whimsical and fairy tale like image. Having this type of playful spirit is unusual in the bonsai world, but there is definitely a place for it



3 PAIR OF EYES

Master Takashi Iura,
and student Yuuki Kobayashi share the same passion

Text and photography: Kinbon, Japan

Under the guidance of Master Takashi Iura, young artist, Yuuki Kobayashi, creates an enchanting juniper from raw material. They share the passion for working on junipers. Could things take a different course when the cameraman views other options through his lens?

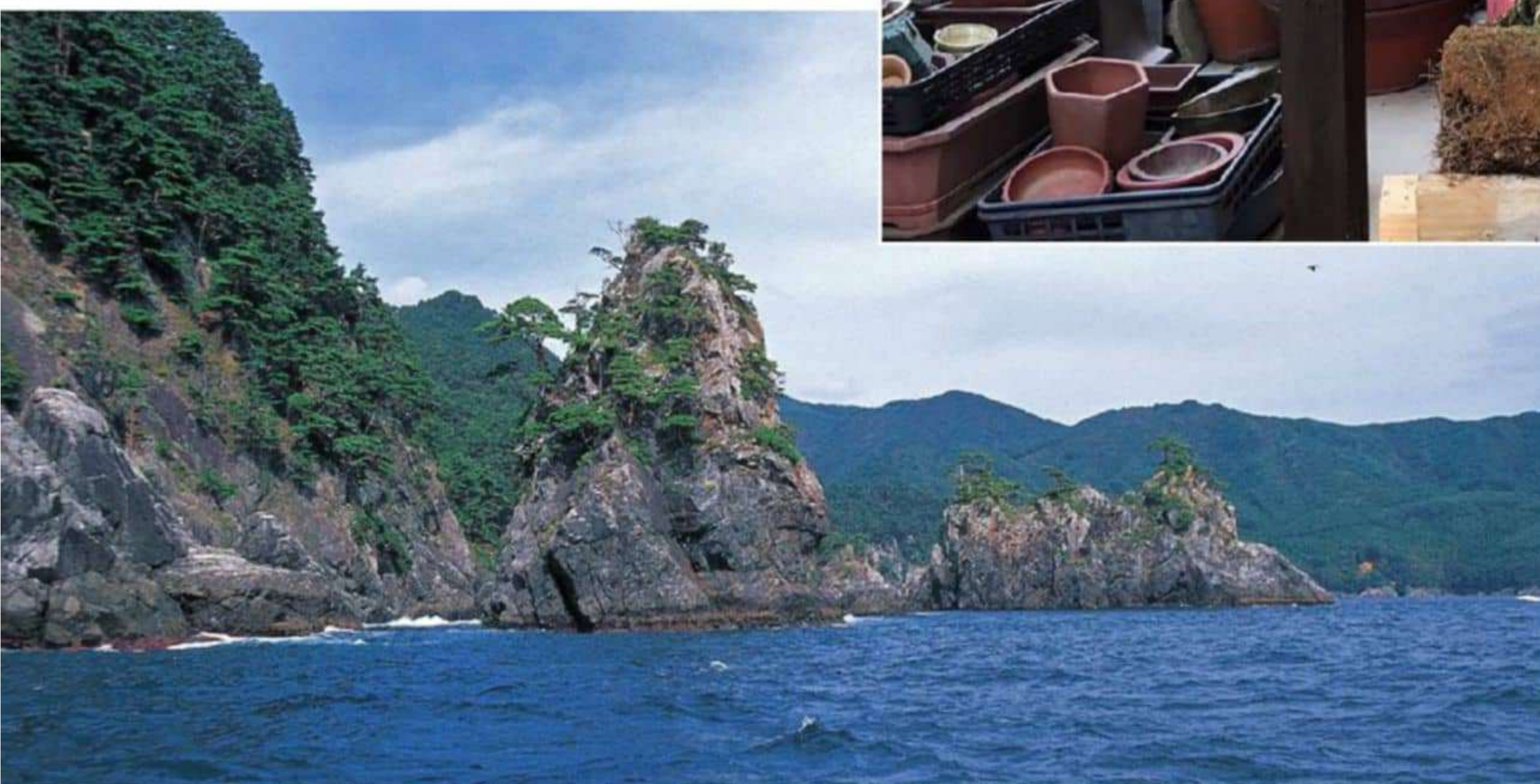
The material presented here is a juniper that was first grafted with *Itoigawa* by Takashi Iura six years ago. Taking a look at the movement in the trunk it was planted with a temporary front in mind, but as grafts have grown and the tree developed, it is now time for it to be worked on and repotted again with a final design in mind.

In charge of repotting is Yuuki Kobayashi the young artist studying under Takashi Iura who has told him that 'everything starts with the selection of the front.' With those instructions, the work begins. But first Yuuki must decide on which of the two fronts to work with. The old front, but change the angle; or turn it around and look at the back.

It is time to choose the front



Condition of the tree after removal from the pot. It is just a temporary front that was chosen for the plant's health. Yuuki has been entrusted with the decision on the front and planting angle, along with the design of the tree



The birth place of Tohoku juniper — The Iwate coast line

20th May 2022. A critical repotting



Front Option A
The old front with a change of angle lifted on the left side. From this side the shari in the lower trunk can be seen at its best and if balance can be achieved between the deadwood and foliage, this is an option



Front Option B
With option A, the shari can be seen at its best, but the biggest issue is that the base of the live vein can't be viewed. On the previous front, two small live veins can be seen at the base, which creates a good balance. Although it is difficult to move away from the interest of the deadwood. Yuuki decides to use the old front with an inclination towards the right-hand side. (Photo: Takashi Iura)



Yuuki Kobayashi (32)
Four years ago, after serving a six year apprenticeship under the Nagano Pref. bonsai professional Mr Shinji Suzuki, Yuuki started to work and study under Mr Iura with whom he became friendly during his apprenticeship. Takashi Iura had taken over running the nursery from his father who was a master yamadori collector with some incredible examples of Tohoku juniper material. Yuuki is learning the skills of grafting and caring for these rare trees.

“ Everything starts with the selection of the front

23rd August 2022. Front before work from 4 sides

Yuuki's new front (option B)



As seen from the left



As seen from the right



As seen from the rear
(Front option A)



**Preparing to sand blast
and the result**

*The preparation for protecting
the foliage is complete*



*The lower trunk section after sandblasting. After this
the deadwood will be coated with lime sulphur.*

Dealing with the elongated shoots from 4 sides

*Working from the lowest branch, starting with thick copper wire, Yuuki is a skilled
and experienced worker*

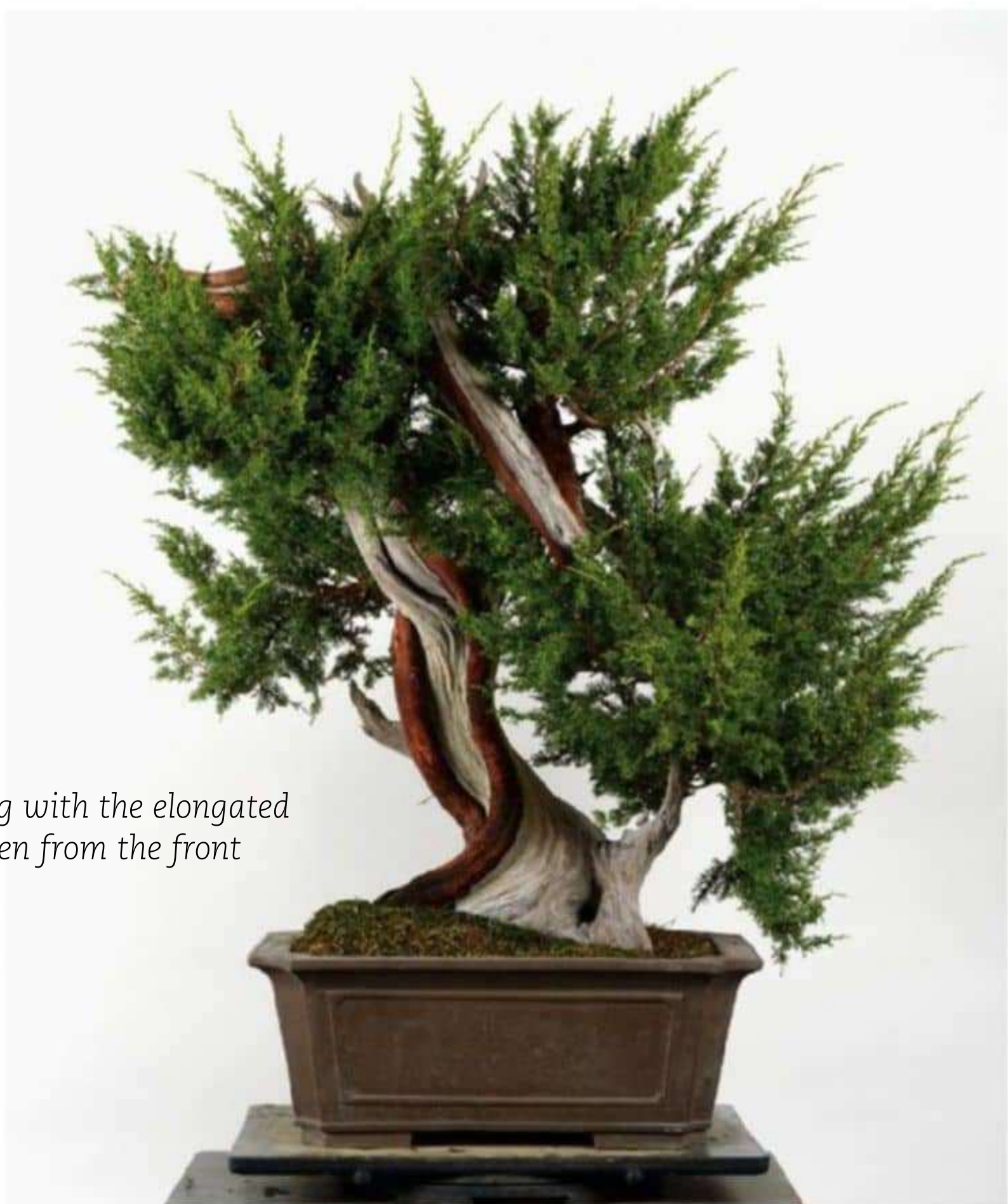


Seen from the left

From the right

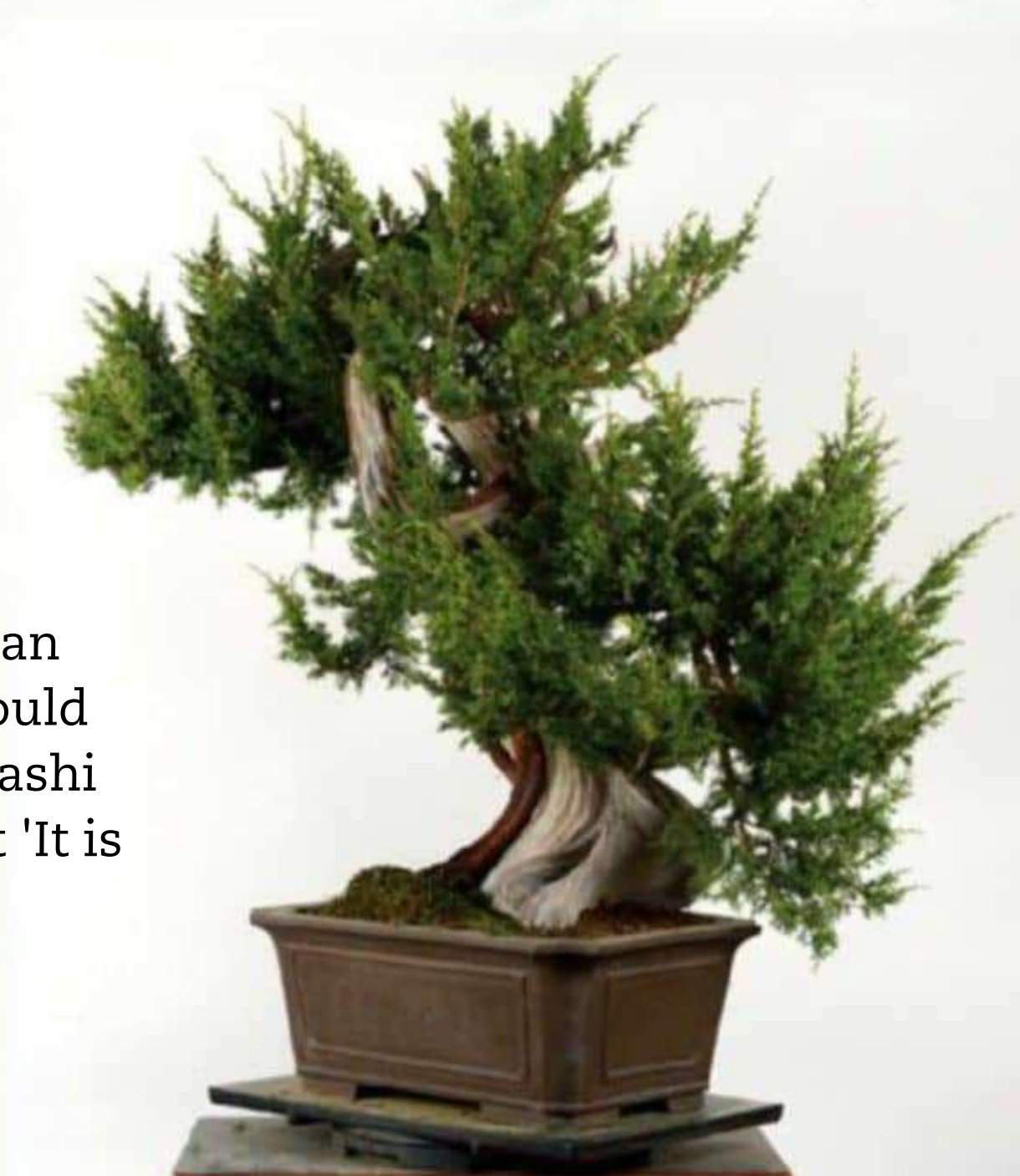
And from the back

*After dealing with the elongated
shoots — seen from the front*



A second opinion?

Before starting to wire, our cameraman sees another option and suggests, 'Could you look at it from here as well?' Takashi Iura agrees with the idea, saying that 'It is certainly a worthy option.'



The possible option seen by our cameraman. Rotated clockwise from the front



Same front option after initial styling. It's not at all a bad idea and we'll keep it in mind to see how things develop

However, continuing with the original plan seems the best. After initial styling from 4 sides



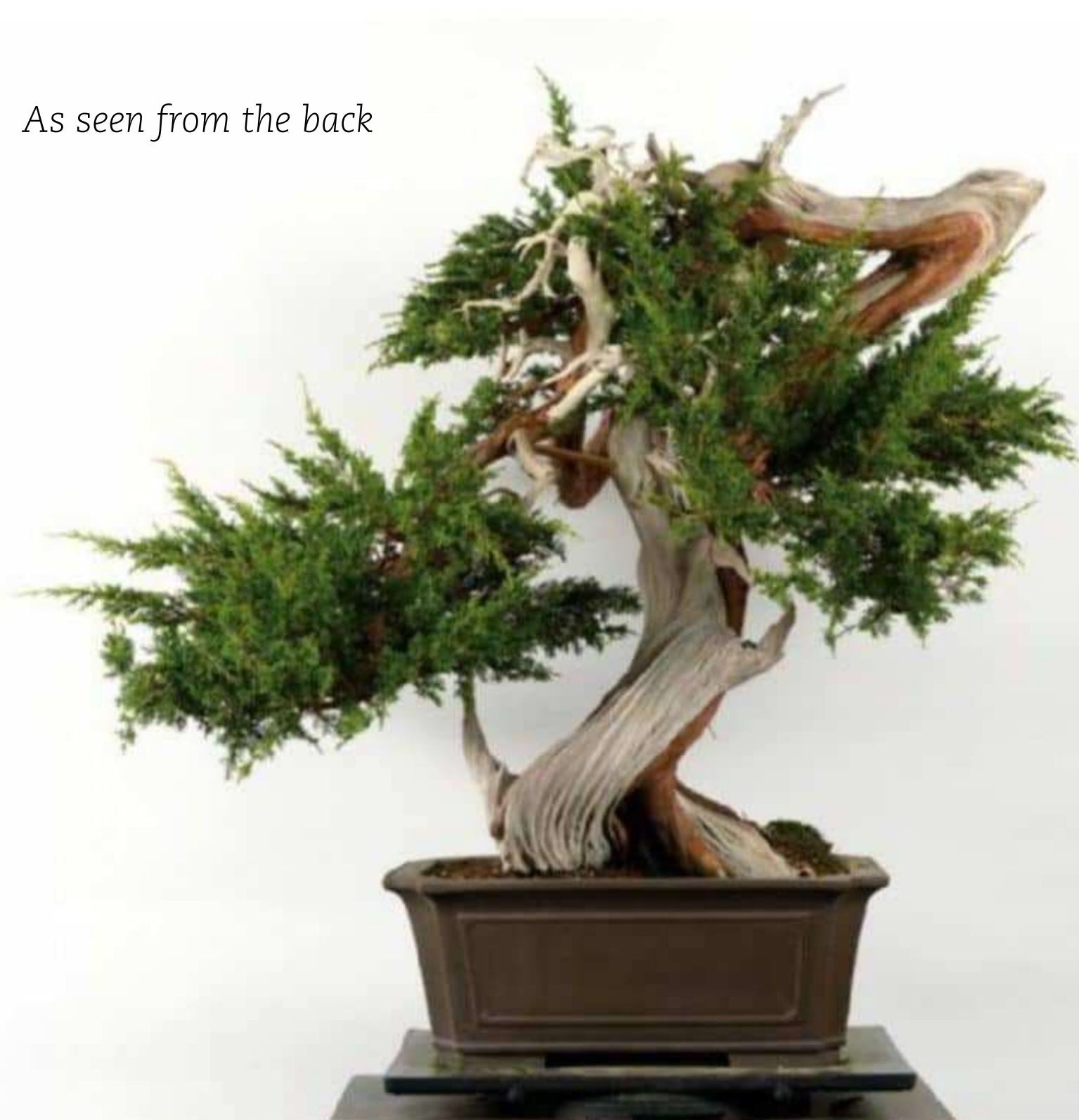
After initial styling from the front



As seen from the left



As seen from the right



As seen from the back

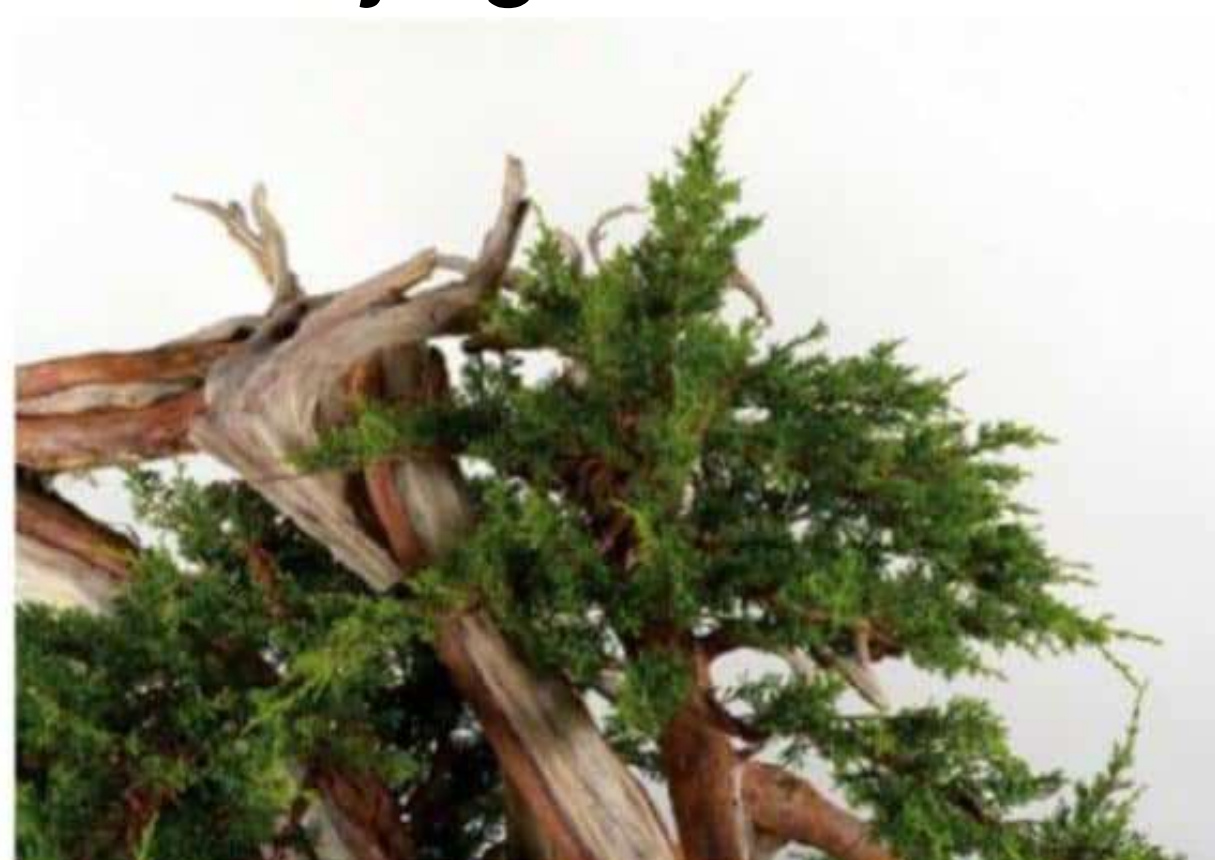
After the initial styling, Takashi Iura suggests some improvements. 'The front, the angle change and main character branch are working well, but in order to bring out the movement to the right, you need to look at the balance branch on the left. As much as possible, get it down and as close to the trunk as you can.' Yuuki quickly understands what Mr Iura means.



24th August 2022. 3 sections after initial styling



The lower right group of branches after initial styling



The apex after initial styling



The left-hand branches after styling

25th August 2022. 4 sides after final styling

Front after styling



The left-hand side



The right-hand side



The back



The three sections after final styling



The lower right group after styling. The foliage pad creation helps with the movement to the right



The apex after styling. As with the lower right branches, there is movement towards the right



The left-hand side branches after styling. It is clear that it has been bent down and is closer to the trunk, offering a solid balance to the movement

The three sections around one year after styling. (15th May 2023)



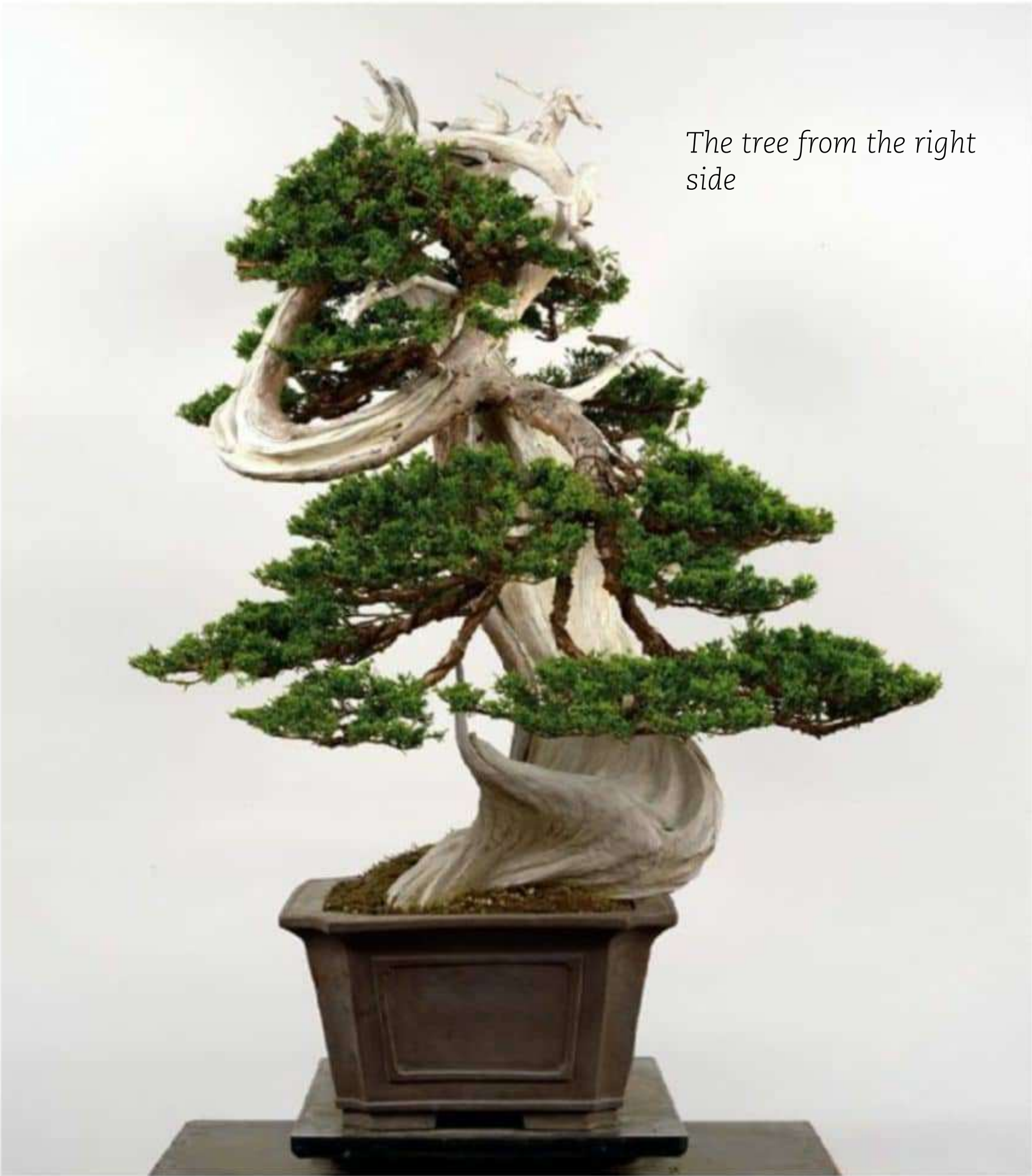
The lower right-hand branches after work. The foliage pads are filling out and the movement to the right is highlighted further



The apex. The increase in the foliage highlights the movement to the right



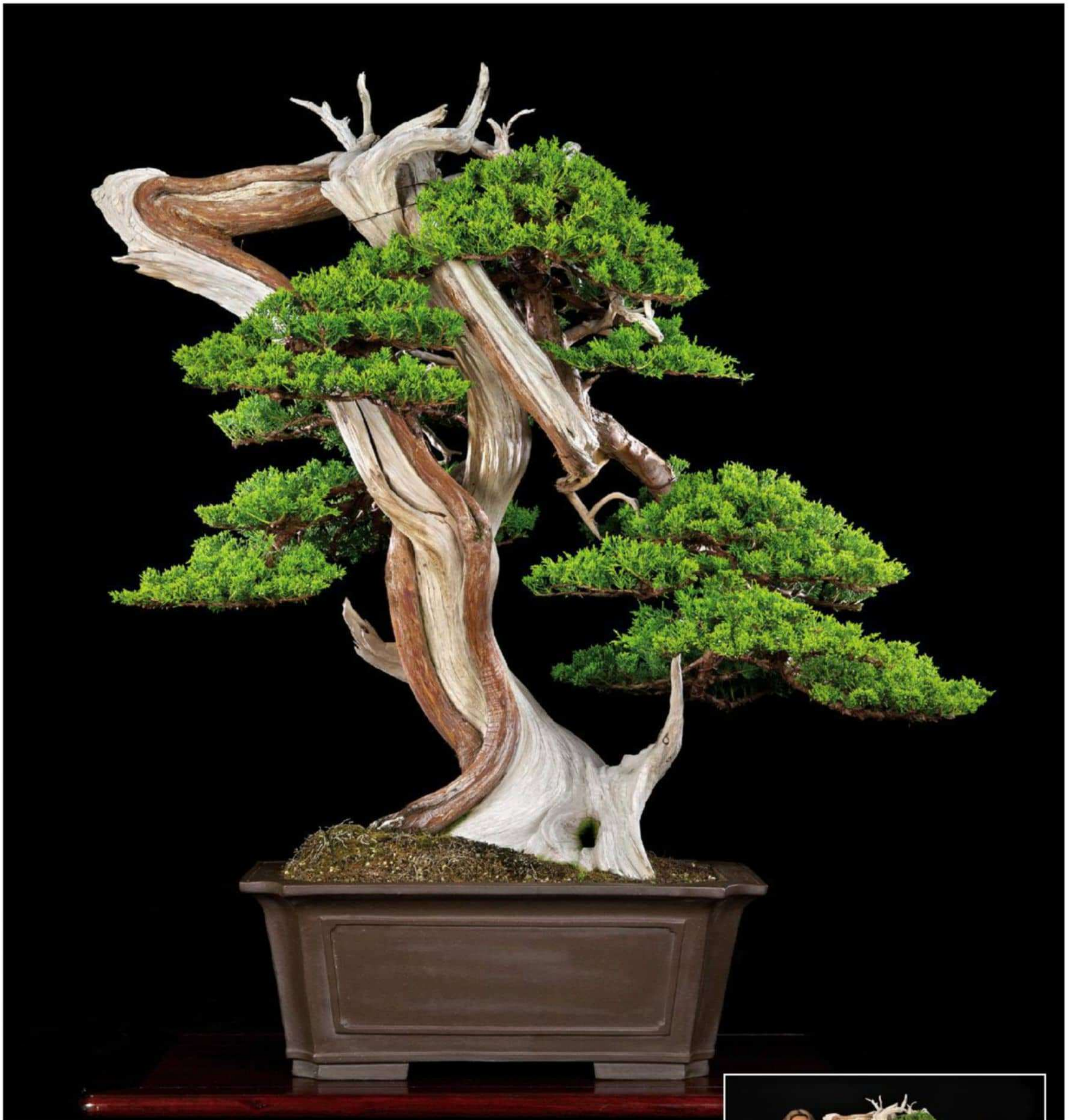
The lower left branches. The foliage has increased in volume, but not size, creating a tight balance branch



The tree from the right side



And from the left side.



Final tree. Height: 90 cm Width: 100 cm.

The soil surface is not yet flat after the change in angle, but that will be achieved in time. It is certain that the appeal of natural yamadori junipers is inexhaustible

The future

'The interest and enjoyment of working on raw material is something I learnt from both my father and my Master, Mr Kawabe and this is something that is now my responsibility to try and pass on to the next generation,' Takashi Iura told us. 'I look forward to see Yuuki continue to grow and learn more over time.'



Yuuki (left) and his Master Takashi (right)



Connected with nature

The bonsai passion of Brian Hollowell

Text: Bonsai Focus Studio Photography: Brian Hollowell

From a professional golfer to an Operations Manager, a selling van along the roadside was the spark that ignited Brian's passion for bonsai



Brian Hollowell (41)

Born in: Carrollton, VA, USA

Partner: Shana Askew Hollowell

Children: Two boys

Education: Bachelors Business Administration / Management, at the Christopher Newport University

Profession: Operations Manager for 8 Restaurants – Moe's Southwest Grill

Into bonsai since: 2009

Favourite species: *Native American Hornbeam* – *Carpinus Caroliniana*.

Your professional education?

Initially I studied Business at Longwood University and Christopher Newport University. I was a collegiate golfer and made golf my profession from 2002 to 2008. I transitioned over to the restaurant business in 2009

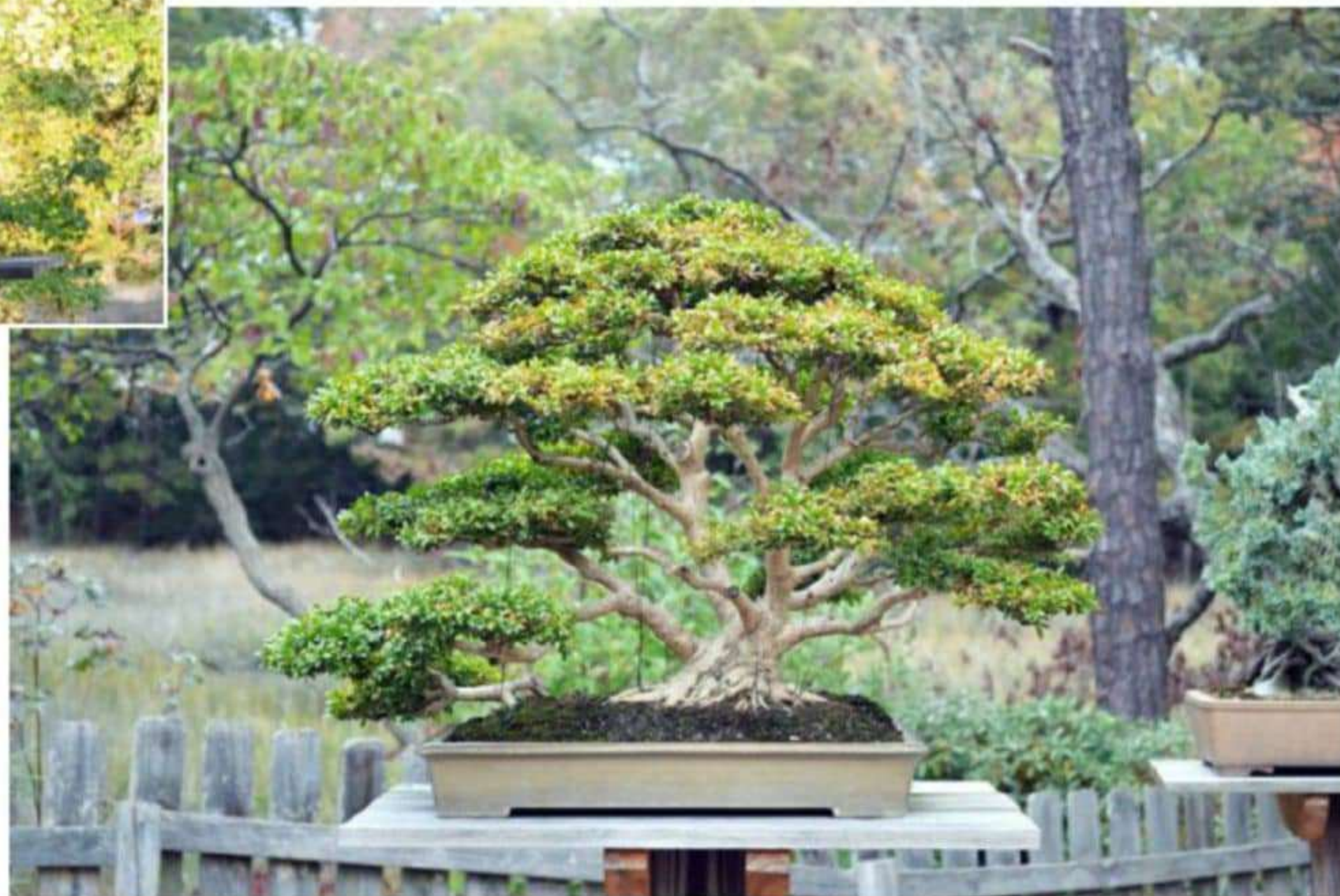
How did it all start?

My girlfriend at the time, now my wife, and I were driving to meet my parents for dinner when we saw a van selling bonsai on the side of the road. We stopped and purchased a small juniper. The rest is history.



How did you acquire the skills?

I do not have a specific teacher. I've gained most of my skills through observation and practice. I have done workshops with many artists over the years and have drawn inspiration from all of them. Walter Pall, Jim Doyle, Bjorn Bjorholm and Mauro Stemberger. I have been a participant in Mirai-Live over the years, which has provided me with tools and inspiration to create bonsai. I've always been drawn to Ryan Neil's work.



Any plans to go to Japan?

No, I don't have plans for becoming an apprentice. With an established career and family, it would be very difficult to take that leap. Had I discovered bonsai a decade earlier, I most certainly would have given apprenticeship a go.



For me, bonsai is therapy

Your thoughts on bonsai

For me, bonsai is therapy. It's a great opportunity to focus on my relationship





the development of trees from seed to an established bonsai that I cherish.

Your worst mistake?

Understanding how to water and the appropriate timing for work on specific trees were rather difficult lessons to learn. Unfortunately, I lost several valuable trees in the early years of practicing bonsai. Looking back, I didn't have the foundation of knowledge and understanding to care for established bonsai until about 5 years into practicing.

What is your best achievement?

I can think of a handful of moments over the years where I felt like I may have achieved something in bonsai. Having a bonsai artist or professional, that I look up to for inspiration, compliment my work gives a sense of accomplishment. Additionally, it was an honour to receive



with nature and what that has to offer. There's a feeling of peace and tranquillity I experience when working with bonsai that cannot be replicated. I believe bonsai should be practiced in a way that respects the well-being of the tree. However, the different expressions of forms and styles are what make bonsai intriguing.

Any other interests or hobbies besides bonsai?

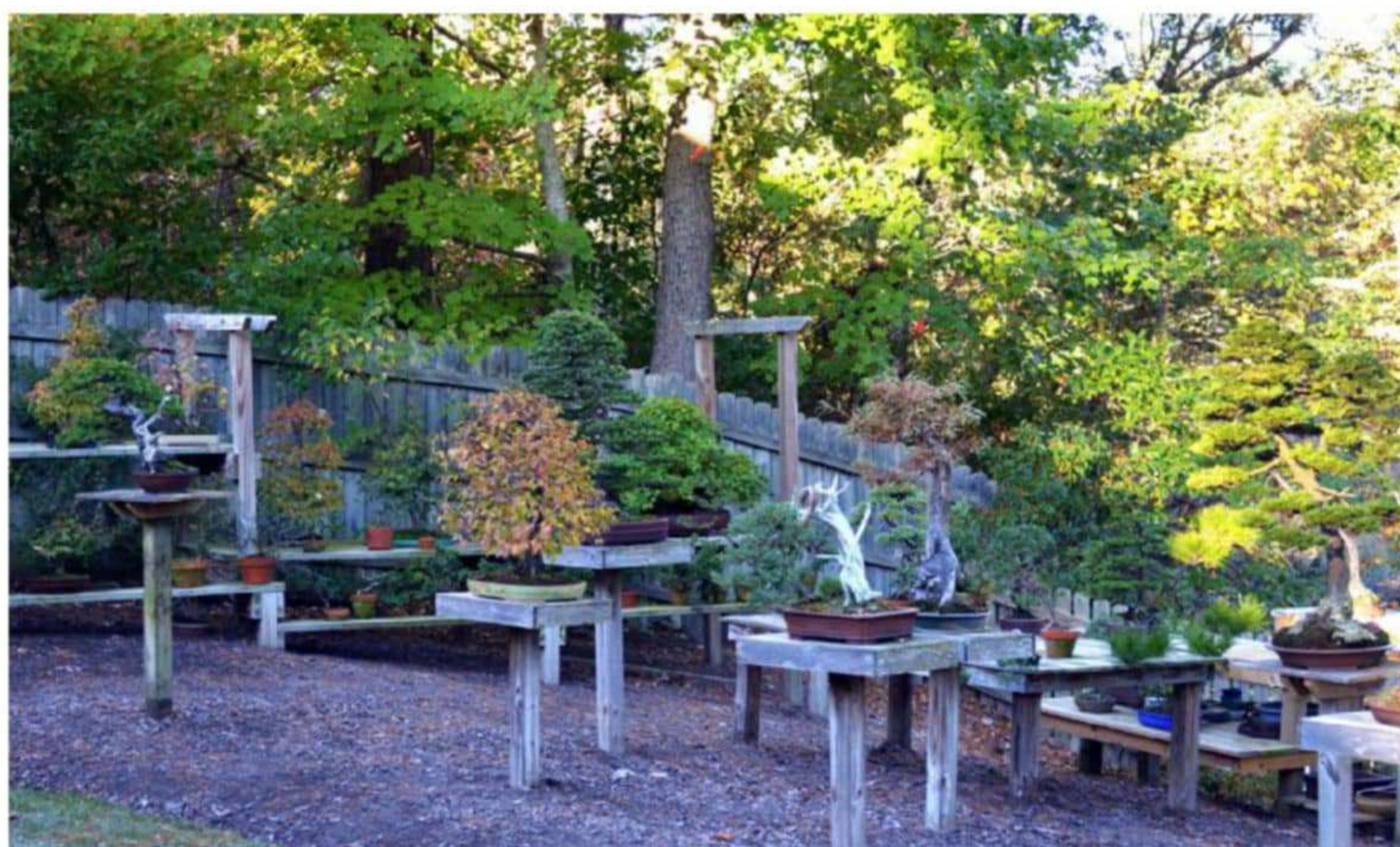
Although I'm no longer as strong a player as I once was, I do still occasionally play golf with friends. Much like bonsai, being on the golf course affords an opportunity to connect with nature.

Which trees do you most like to work on?

I am more drawn to elegant trees that lean towards feminine in character. I work with quite a bit of deciduous material and the number of clumps/multi-trunk bonsai in my garden have multiplied quickly in recent years. I've gravitated towards working with more shohin trees as my tastes evolve.

Do you have a favourite bonsai?

With a couple of hundred trees, it would be too difficult to pick a favourite. Though there is an unmatched satisfaction in





Best Native Species Award in 2014 and Best Shohin Bonsai Award in 2023 at the US National Bonsai Exhibition.

Your dream comes true when...

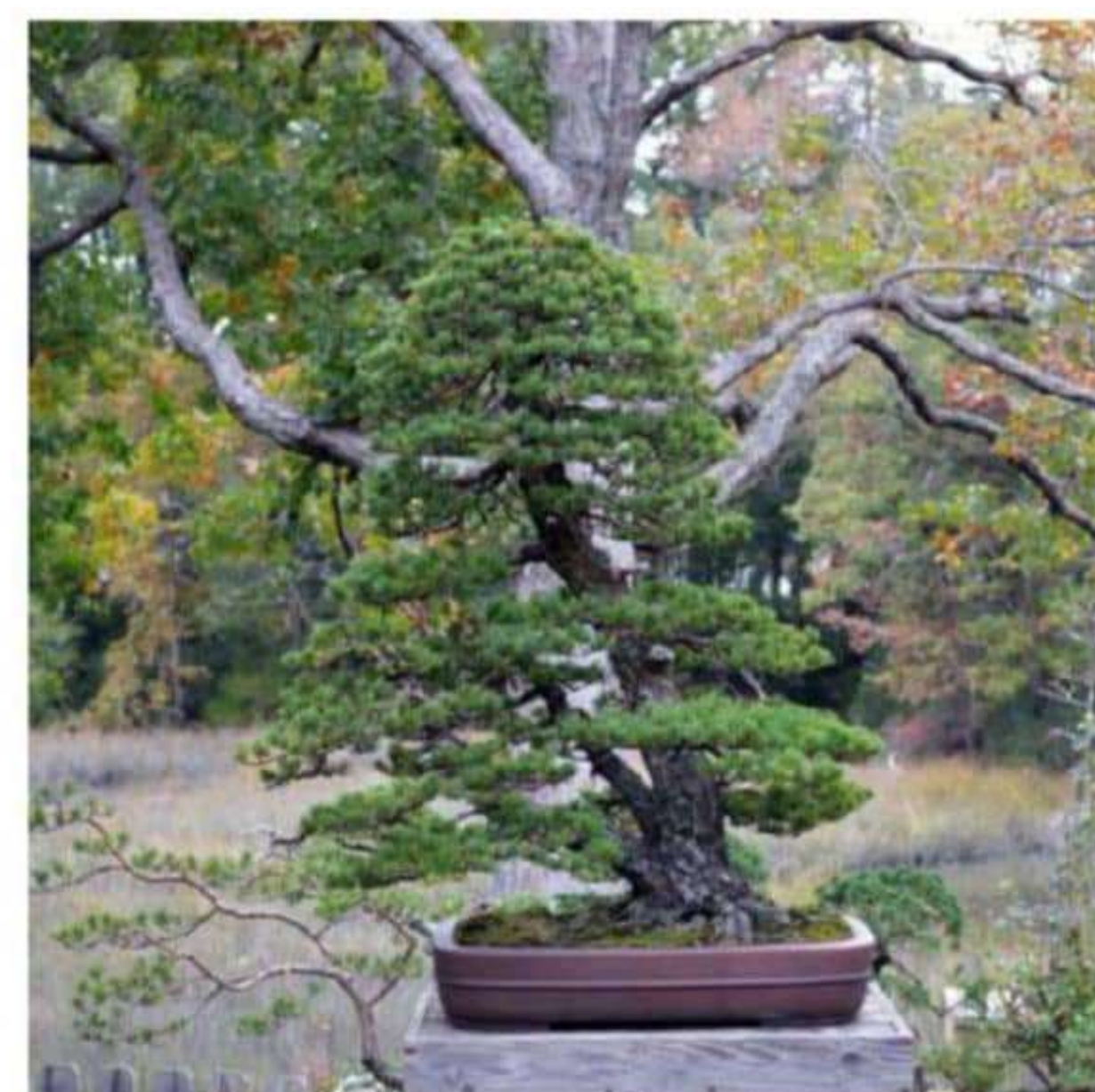
I wake up each morning! I'm blessed to have a beautiful wife and two crazy boys. Each day in the restaurant business is a grind, but I consider myself fortunate in most ways. Especially when I see what's happening in other parts of the world each day, I'm blessed to have the privilege of playing with little trees.

Do you favour the Japanese or Western bonsai style?

I'd say many of my trees appear to have more of a Japanese feel to them. Though my goal is never to replicate exactly what they do in Japan. Naturally, I think you can see a Western influence on several of my trees as well. Quite honestly, I can see the beauty and merit in both styles.



My goal is never to exactly replicate what they do in Japan



ENTWINED TOGETHER

A shohin in the exposed root style

Text and photography: Kinbon, Japan

Katsumi Komiya (Shofu-en) guides you through the specific techniques to improve your shohin bonsai. This time he works on an *Osteomeles* or 'Isozansho' in Japan

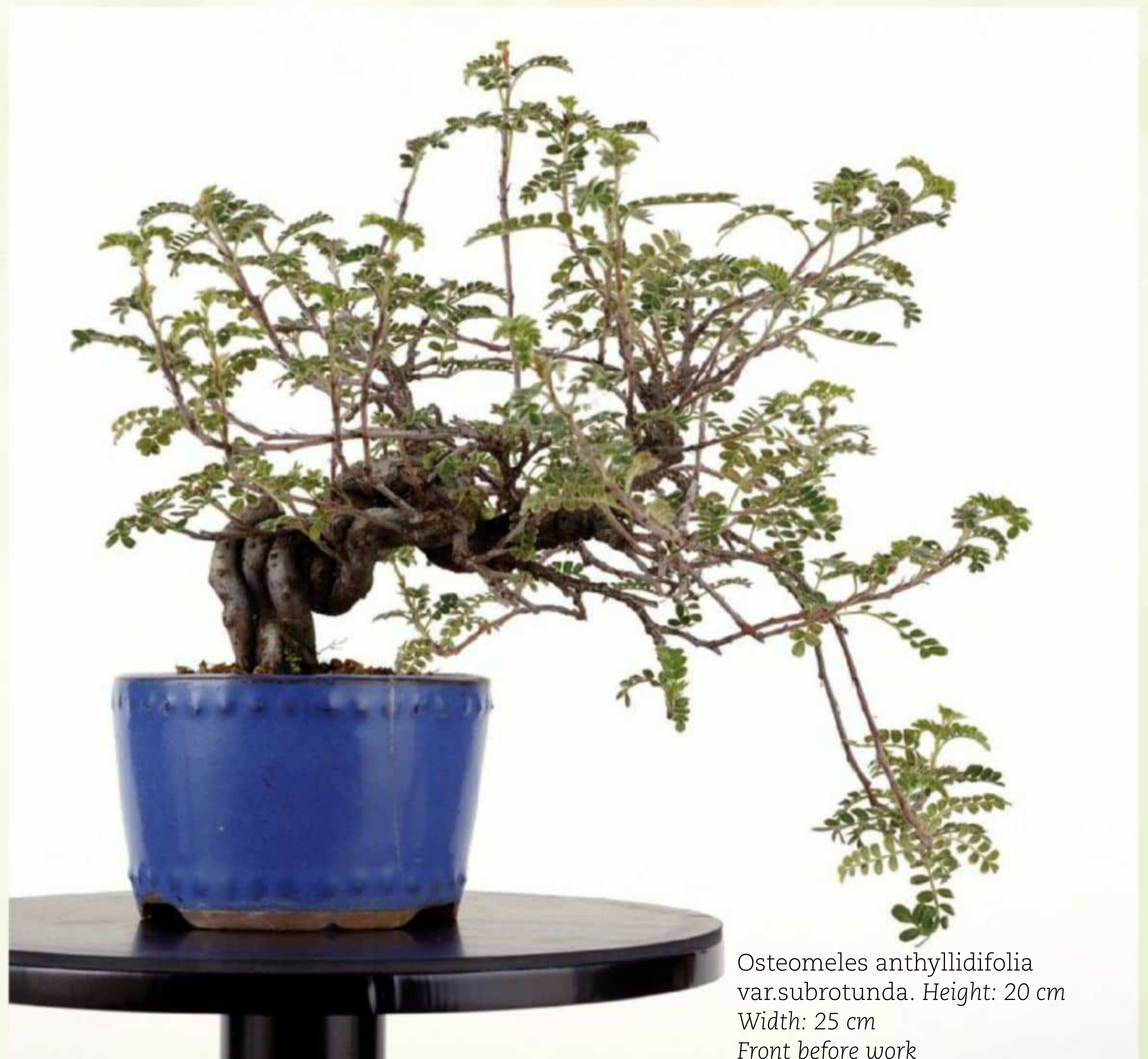


Compacting the trunk to highlight the exposed root

This piece of material is an Isozansho (*Osteomeles*) which has been created by several roots entwined together to form an interesting trunk. Currently the trunk moves at a right angle towards the right just above the lower trunk section and

there is no branch structure yet in place. The apex and character branch, or the cascading branch have yet to be decided. The front is not obvious so the first job is to prune back some of the longest growth and then defoliate to get a good look at the structure.

The trunk is made up of roots that have become entwined to create a single trunk in an exposed root style. The surface roots are thick and developing aged bark, which is comparable to coniferous bonsai. Although the trunk line is in a state of completion, the branches leave a lot to be desired. There are many long extending thin branches, which now need to be cut back and thinned out in order to start the development as shohin material.



Osteomeles anthyllidifolia
var. *subrotunda*. Height: 20 cm
Width: 25 cm
Front before work

Back before work



Example of Isozansho defoliation

The leaves on Isozansho are small and come out as opposing pairs. They are a pinnate compound leaf. When defoliating it is not necessary to cut off every single tiny leaf, but rather the petiole at the base of the compound leaf. Defoliation is not an essential job, but when it is hard to see the structure of the tree, it is a good idea to do so before pruning, so that everything is crystal clear to see.

New design

After removing all the leaves that were covering the trunk, the structure can now be seen easily.

The character in the lower trunk is pretty much the same from either side. Above that, the trunk moves towards the viewer

from the original front before moving backwards, making it pigeon chested and giving it a somewhat unnatural feel. Looking at the tree from the old back, this movement is reversed and it moves away from the viewer before moving back

towards the front, making it much more agreeable.

The distribution of the branches is not an issue from this side and so the front will be switched around and the new design planned from here.

After defoliation. From above, looking at the shoots that have grown out since the spring. They have spread out in all directions and have become long



After defoliation from the old front



After defoliation. There is not much difference between the movement and character of either the back or the front, but the movement on the old back appears more natural. The front will be switched around to the back



Pruning unnecessary branches



The long shoots are not necessary and they are pruned back to a single node. After the entire tree is pruned, the balance is considered and some branches are pruned back to old wood



After defoliation and before pruning, seen from above



After shoot pruning, seen from above

Once the front has been decided, the next thing to do is to come up with a plan for the branches. First is to prune back all the elongated branches back to one single node and reduce the size of the branches. Many of the important branches are pruned back

to older wood and unnecessary branches are thinned out.

When pruning the branches, Katsumi notices that the space under the lower left-hand branches feels a little too much. If the trunk is lowered further on the left side this space will be reduced and the

movement of the trunk becomes more severe. He decides to lower the trunk and make it more of a cascade-style tree.



Front after pruning

A guy wire does the trick



A guy wire is set in place to compact the trunk



The wire passes through the drainage holes in the bottom of the pot. Pliers are used to tighten up the ends

When the trunk is lowered down to the left, the space feels more natural and the existing movement has been accentuated

The movement is highlighted by bending the trunk



Front after lowering the trunk





A branch was left as a possible apex. The position is not bad, but it grows directly upwards which feels like a problem



The branch is removed at the base and the size of the tree is reduced because Katsumi feels it would be very difficult to bend it and achieve a natural result



After removing the possible apex branch, movement of the trunk is smooth all the way up. The size of the tree has been reduced dramatically and balance has been achieved

The change after pruning all unnecessary branches



After shoot pruning, seen from above



After removing the possible apex branch



After styling



Front after wiring. Height: 7 cm Width: 15 cm





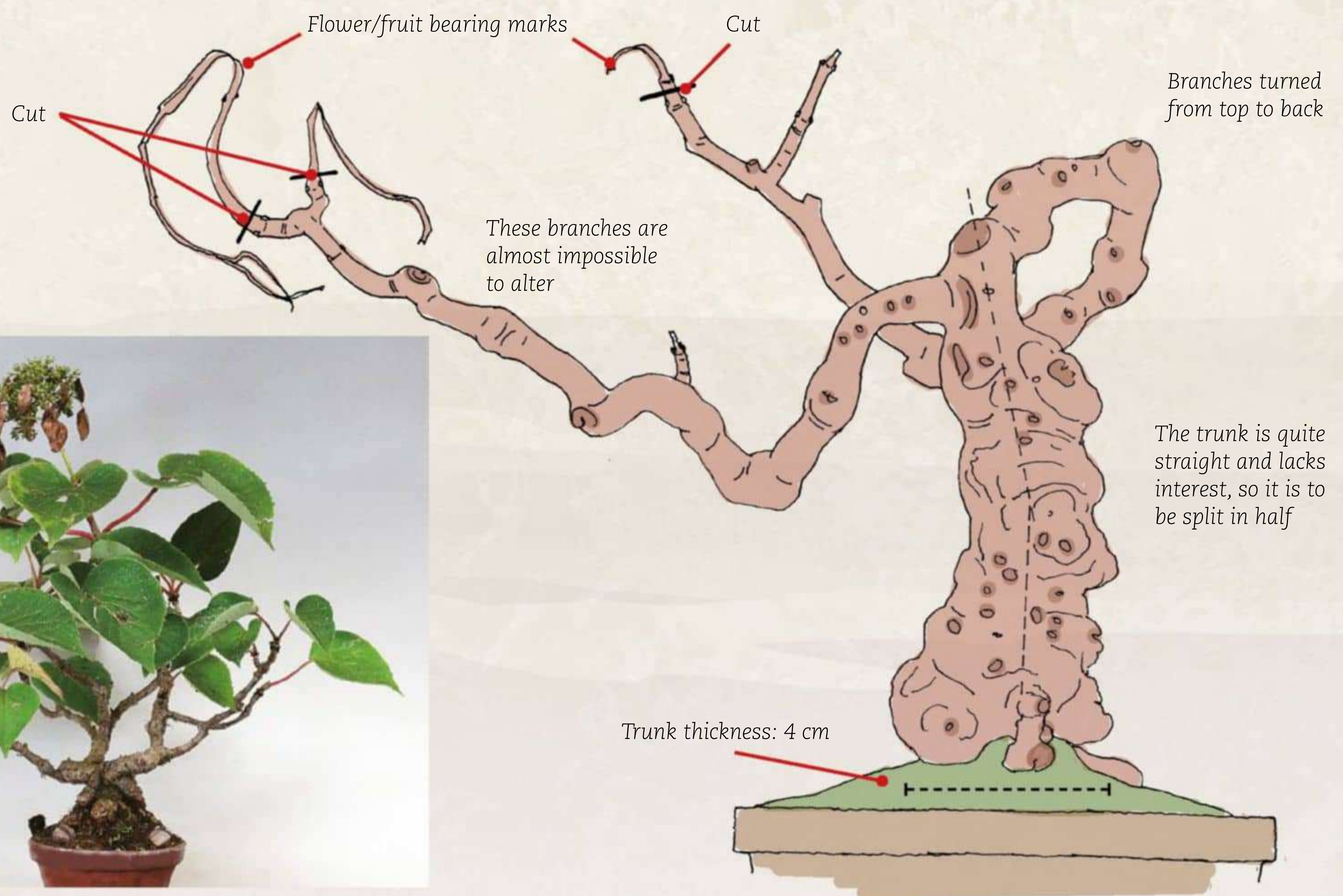
HYDRANGEA

Text and photography: Kinbon, Japan

How to create bonsai from cuttings, grafting and other methods using interesting and unusual species. With the help of illustrations we will see how to take a piece of material through to its completion. This time we are working with *Hydrangea*, or in Japanese *Iwa Garami*. We will create a unique trunk shape by dividing a monotonous thick trunk

Decorative flowers have a good fragrance

It is a vine and the trunk thickens slowly



Japanese hydrangea vine, 'Iwa Garami'

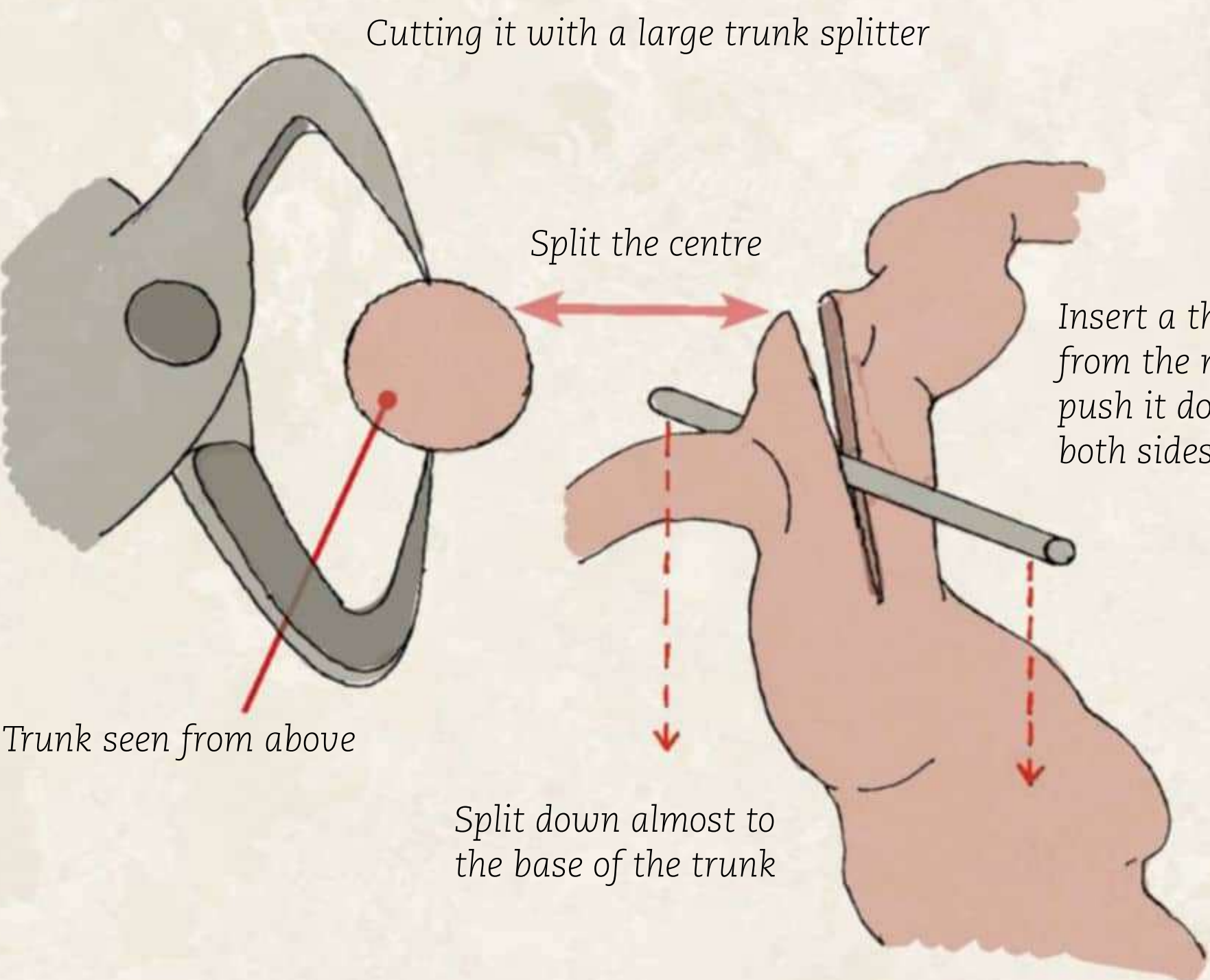
This deciduous vine is of the family *Hydrangeaceae*. A vigorous, deciduous climber, it has ovate or heart-shaped, toothed, glossy, dark green leaves and, in midsummer, flattened clusters of small, creamy white flowers surrounded by large, white bracts.

White ornamental flowers are borne at the tips of new shoots from May to July. The flowers resemble those of the *Gaku*

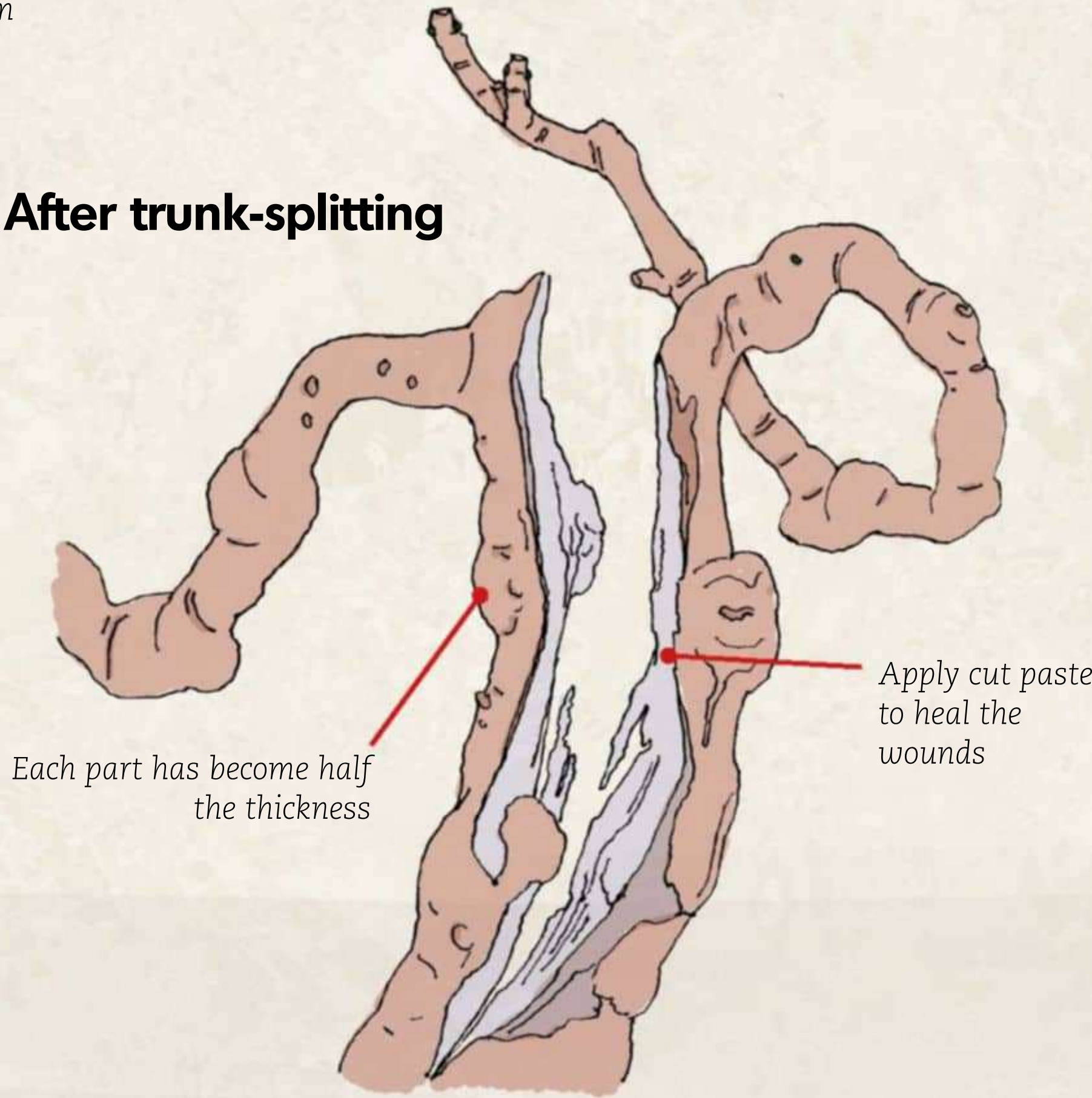
Hydrangea, but the triangular white sepals (usually one) stand out prominently as an ornamental flower, giving it a slightly different, somewhat innocent appearance compared to that of the *Gaku Hydrangea*. It grows vigorously, tolerates pruning and flowers well. It is not a fast-growing vine, but can grow to a trunk diameter of 15-20 cm in its native state, so the young shoots should be wired and put into the desired

position as soon as possible. The flower stalks and petioles are rather long, so a more casual style is better suited to this species than a more compact one with finer twigs. Soil should be well-drained, but moist with some organic matter added. It can grow in partial shade or full sun, but does not tolerate drought

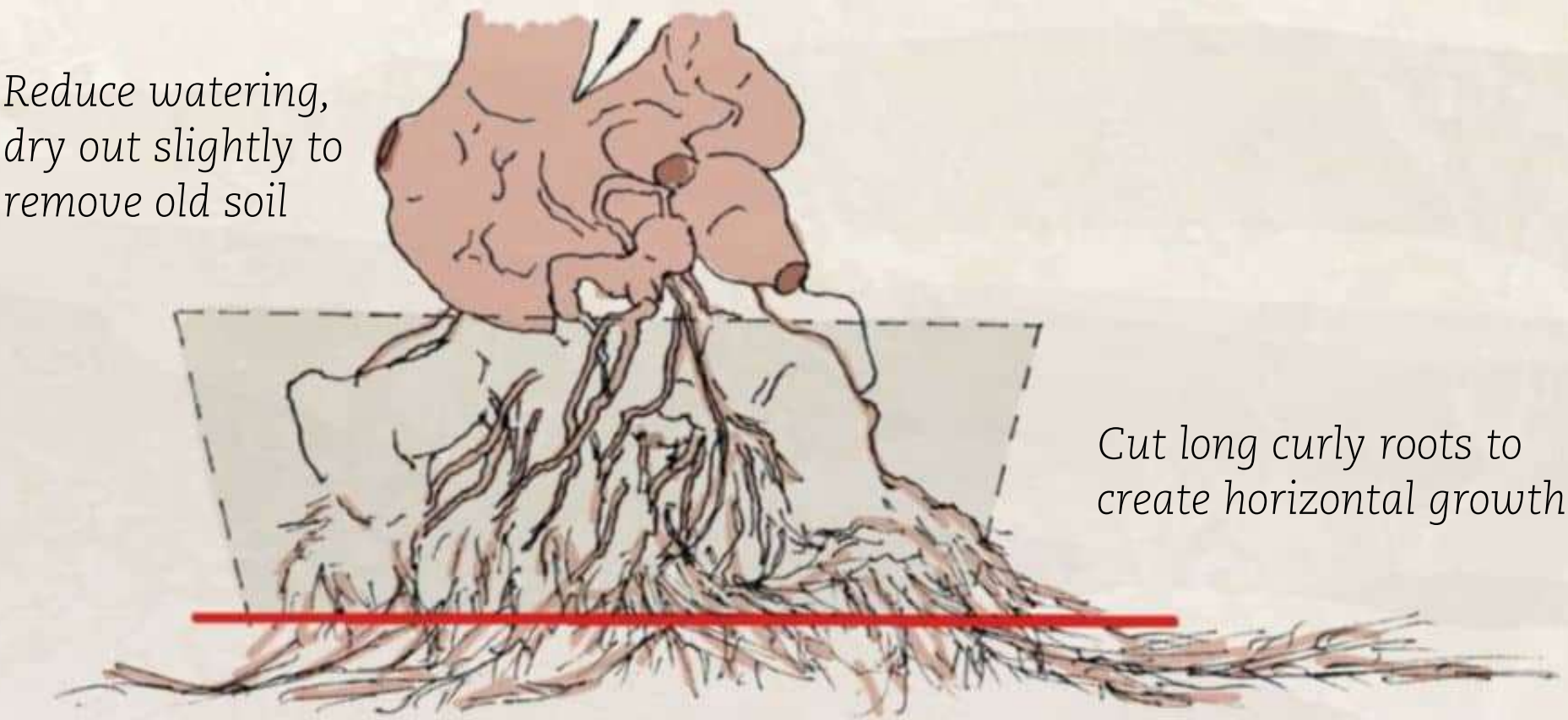
Splitting the trunk in two



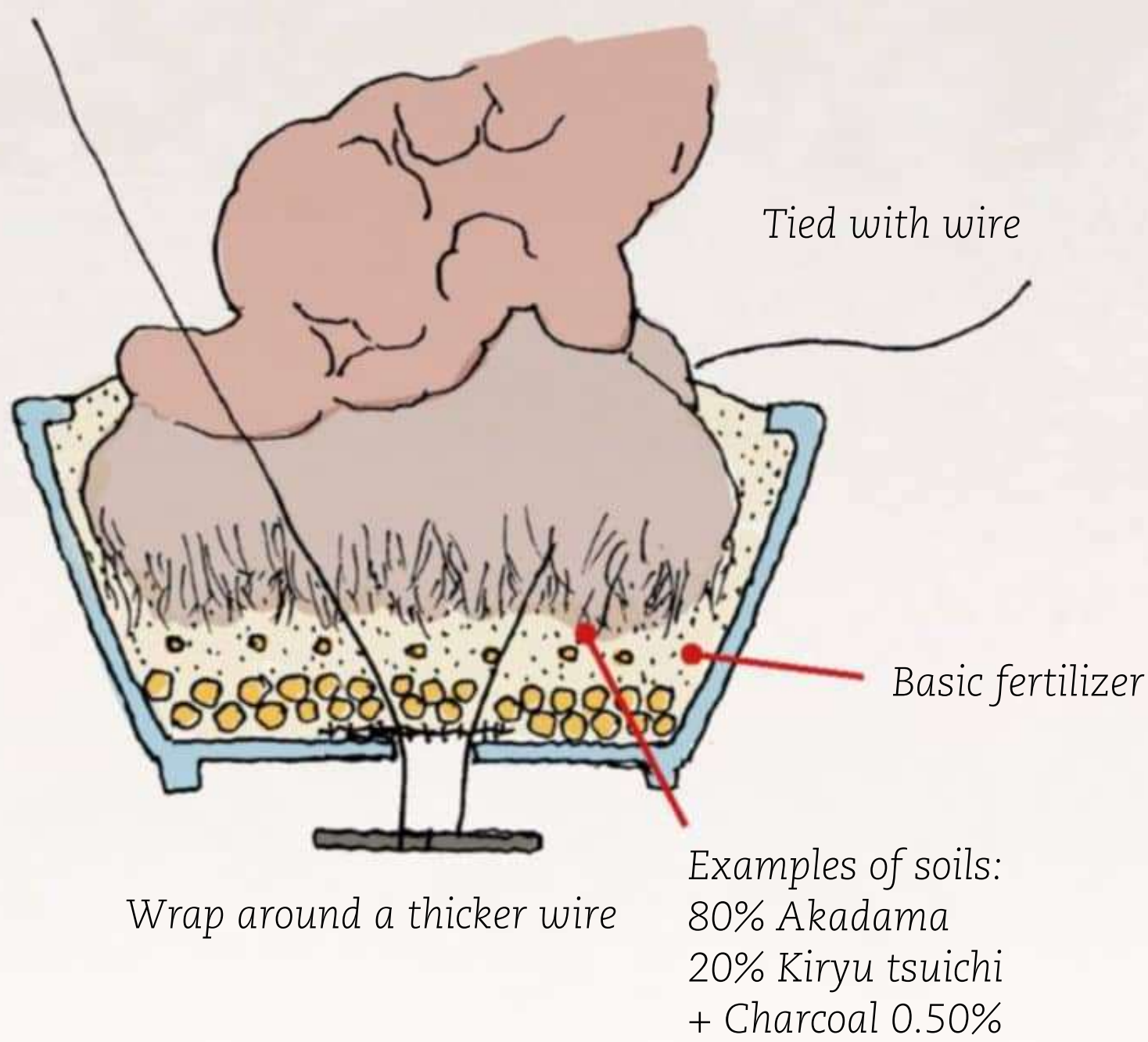
After trunk-splitting



Root pruning



How to plant



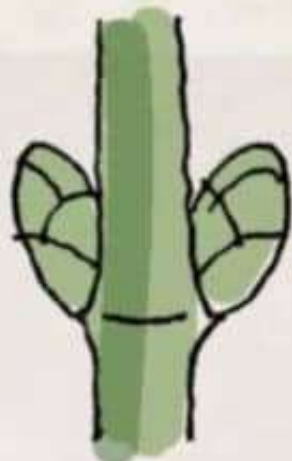
Leaf shape

Broadly ovate



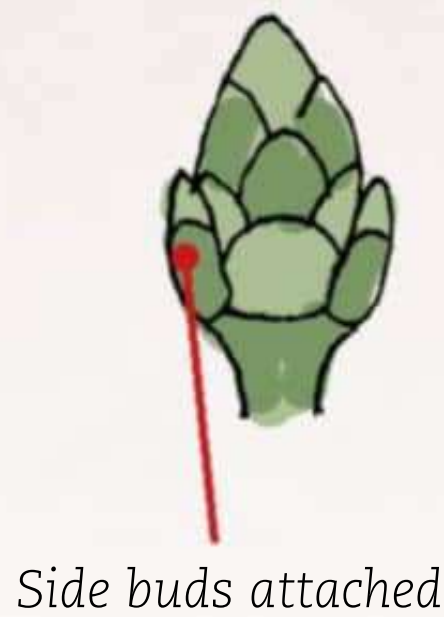
Lateral bud

Opposite growth



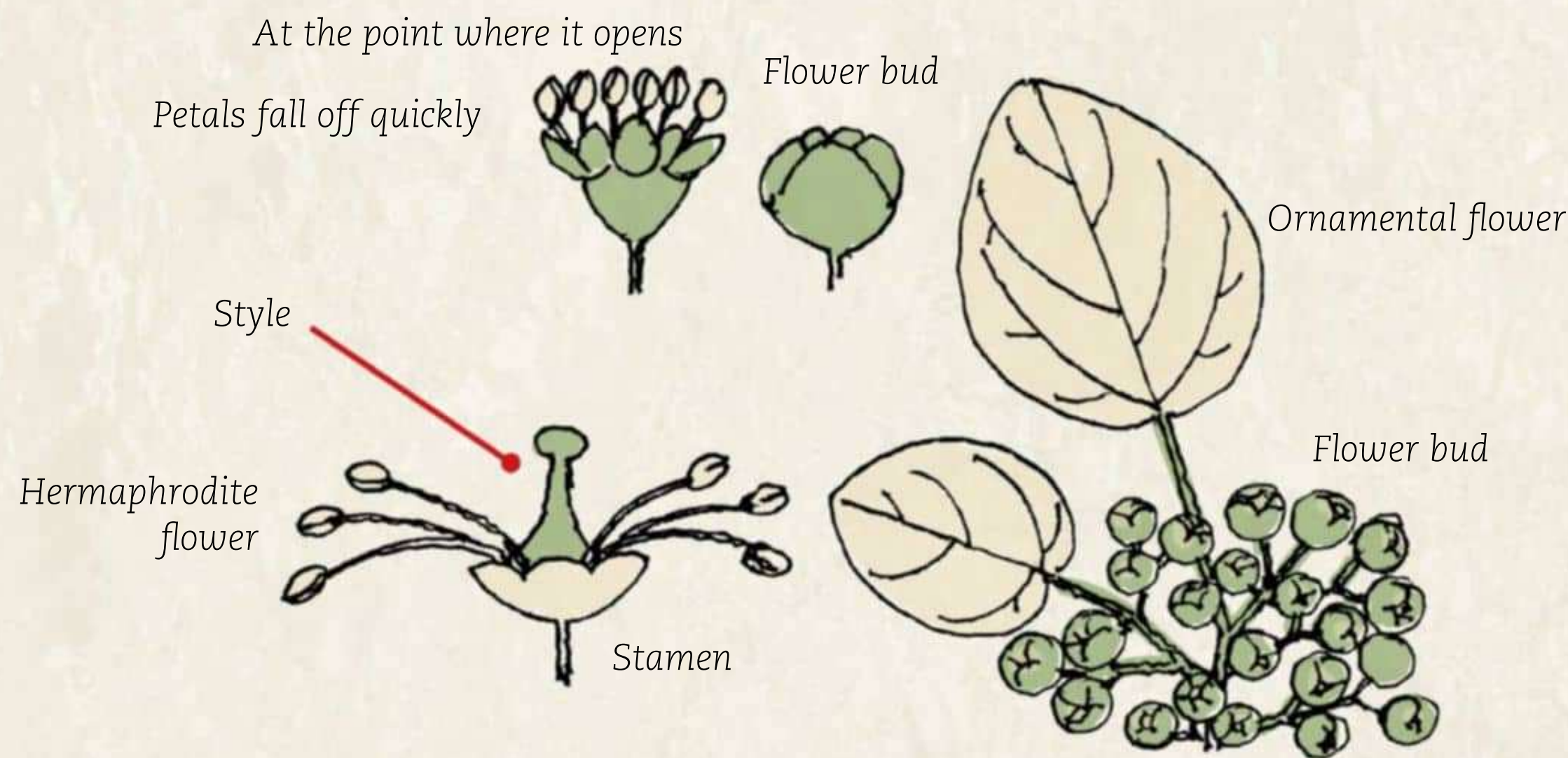
Winter buds

Apical bud

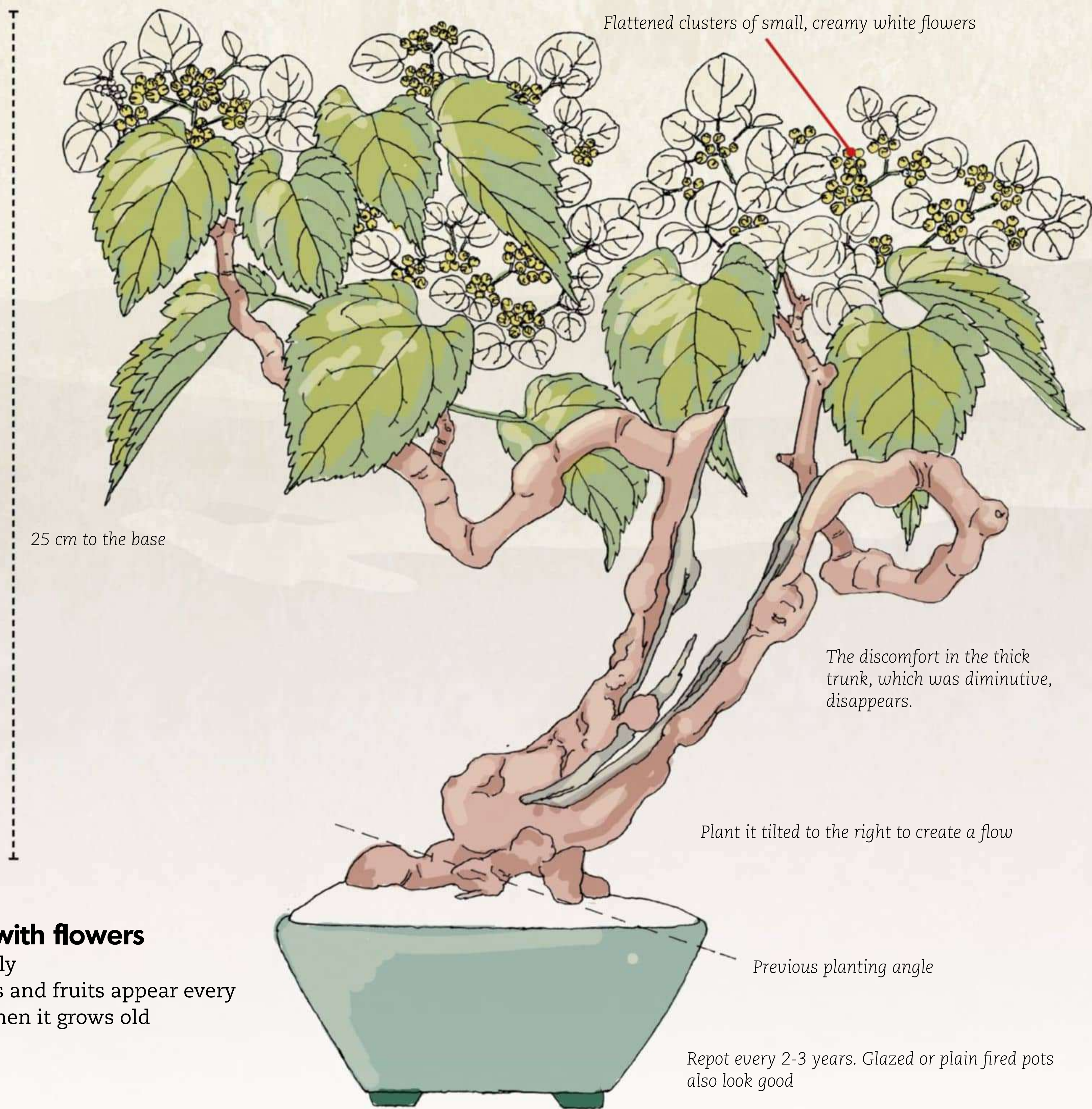
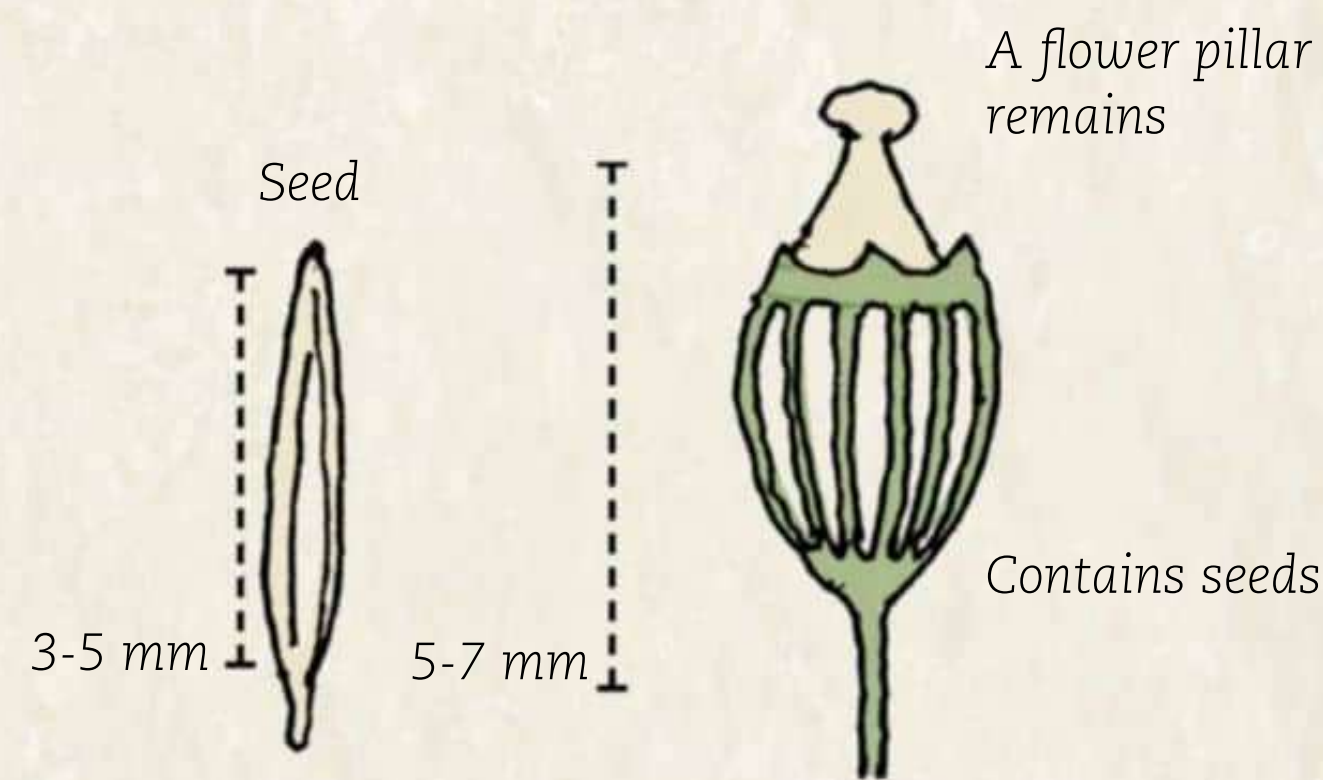


Leaf blade:
5-15 cm

How the flowers are attached



Shape of fruit
September to October



Tree with flowers
June-July
Flowers and fruits appear every year when it grows old



AKI-TEN

The autumn show in the Tiroler Alps

Text: Helmut Bachman, Bonsai Focus Studio, Photography: Jörg Derlien

In the old picturesque South Tiroler town of Brixen, a unique bonsai show concept takes place every two years. It is already the 4th edition and it is going from strength to strength, says initiator Helmut Bachman. Incorporated within this show is the creative pottery contest, the results of which are amazing



Opening ceremony

The 4th edition of the AKI-TEN was a fantastic bonsai exhibition with 54 bonsai presentations including 6 tokonomas. Twenty ceramists took part in the ceramics contest, exhibiting their works of art and facing the jury.

We were able to motivate 74 exhibitors (bonsai and ceramics) from Belgium, Spain, Luxembourg, Switzerland, Austria, Slovenia, France and Italy (including 21 members of the Bonsai Club Brixen) to bring their treasures to the Forum venue in Brixen and together they transformed the exhibition into a very special one again.

With the ceramic contest we'd like to again offer bonsai ceramics a framework to compare creatively designed bonsai pots. The three winning ceramics from last edition in 2021 were also exhibited and planted to prove that these pots are meant to be used. The winners of the 2023 edition ceramic contest are: First prize to Thomas Höfer from Salzburg (Austria), second place went to Tatiana Maiolo from Tuscany, (Italy) and third place went to Seiwald Luis from South Tyrol (Italy).

Our special show on the theme 'Wabi&Sabi', Perception of Beauty, was one of the highlights. This included some extraordinary sculptures and plants, where people and nature, as well as environment and time, created some very special works. Beautiful old wooden sculptures created by nature and ancient kusamonos merged into an extremely atmospheric display.

Last, but not least to mention, the 18 trade stands provided a high-quality selection of bonsai, ceramics, bonsai accessories and much more.



Tiberio Gracco demonstrated how he makes his pots

Continued on page 69

The ceramic contest

A selection of the contestants

Fritz Baier



Waltraud Strutzmann



The ceramic contest
The winning creations



First prize ceramic contest: Thomas Höfer



Second prize ceramic contest: Tatiana Maiolo



Third prize ceramic contest: Luis Seiwald



Shohin display by Roland Schatzer, showing Pinus sylvestris, Pyracantha, Rosa multiflora, Acer palmatum, Malus, Larix decidua



The special exhibition 'Wabi&Sabi'

Julia Bachmann



Christian Falk



Roman Husmann





Giacomo Pappalardo at work on a native pine



Mario Komsta during his lecture

This edition we were able to get some very special guest speakers at AKI-TEN. In Mario Komsta from Madrid (Spain), we attracted one of the most sought after bonsai artists. His lectures focussed in particular on the refinement of bonsai. During both 3-hour lectures (at each of which three members of the Bonsaiclub Brixen provided their bonsai) he would make or discuss some refinements on their trees. The lecture room, with more than a hundred seats, was fully booked. Impressive was a physical presentation by Tiberio Gracco from Pompei (Italy) who created a bonsai pot on a 70 cm turntable introducing the spectators to bonsai ceramics. He is well known on Instagram showing his unique studio in a totally



Tiberio Gracco at work



Extraordinary sculptures and plants

Japanese style. A great personality to have as our guest as well. Pappalardo Giacomo from La Coruna (North of Spain) created a *Pinus Mugo*; this allowed many Yamadori collectors to see

what can be created from such unique material.

As for the preparatory work it was once again a big challenge, as we wanted to raise the standard of the event. With a lot of enthusiasm and experience of the OC team and the many members, we succeeded in organising one of the most beautiful exhibitions in Europe. The many thank-you e-mails and press reports, as well as the more than 1500 visitors we received, more than rewarded our work.

Overview of the bonsai show



AKI – TEN

Photos: Jörg Derlien



Juniperus chinensis
Nicola Crivelli



Pinus mugo
Hans Weh



Acer buergerianum
Hartmut Münchenbach



Acer palmatum
Markus Innerbichler

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(707)884-4126, E-mail <shimon@mcn.org>.



Golden Arrow Bonsai

Andrew Smith
Deadwood, SD 605.342.4467

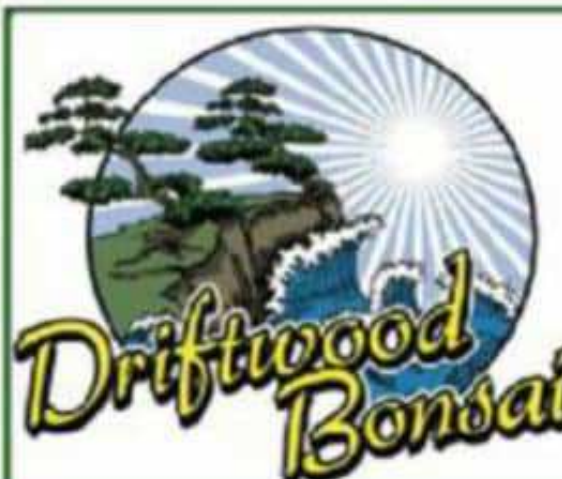
goldenarrowbonsai.com

金矢



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**SPECIALIZING
IN FIELD GROWN AND
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Celebrating 50 years!



Chikugo-En Bonsai Nursery

- bonsai (specializing in Kishu Shimpaku, Itoigawa, and Pine)
- pre-bonsai
- imported Japanese pots, bonsai tools, wire, books and accessories

18110 South Western Avenue
Gardena, California 90248
310/323-4011

Masaru Ishii

Sorry, no catalog available

Gary Ishii



A dream came true

Mauro Stemberger is probably one of the most travelled and in-demand bonsai artists in the West. A few years ago he published his first book, showing the creations made at his studio and abroad

His dream became reality, but he continued working on impressive bonsai all over the world and decided to feature these in a second book.

This new book is now out.

Like the first, this one shows his bonsai creations produced all over the world and in his home town of Feltre, Italy. With this new book Mauro, again wants to share his bonsai experience, techniques, his vision and, above all, his passion.

Order you copy at : stemberger@libero.it



Brush up on your skills with Bjorn and Michael

This is already the third Intermediate Course at Bonsai Empire. Bjorn Bjorholm and Michael Hagedorn are presenting an in-depth tutorial on repotting bonsai, including a discussion on the benefits of various substrates and two long-format case studies.

They also discuss two techniques to graft roots, enabling you to drastically improve the nebari of your bonsai. We investigate essential display topics, which include practical lectures on creating kusamono and how to collect and apply moss to your bonsai.

This is a perfect opportunity to brush up on your knowledge and skills. Visit the website to watch free previews and explore the full curriculum.

Go to: www.bonsaiempire.com/courses/intermediate-course-3

Autumn colours

An exhibition dedicated to festive colours in France called 'Couleurs d'automne', or Autumn Colours. It will feature nearly 70 trees from the club Arbre en Pot and other clubs.

Guest of honour will be Harry Harrington from the UK. He will perform a demo and a guided visit on both days.

As well as the exhibition many potters, tree sellers and bonsai shops will be in attendance.



14 April, Expo Bonsai UK 2024

An exhibition of bonsai and trade stands.

Sponsored by UKBA

Where: K2 Leisure Centre Crawley. Pease Pottage Hill. Crawley. RH11 9BQ. United Kingdom. Open: 10.00 am.

The event is adjacent to Gatwick airport and not far from Eurotunnel.

26-28 April, 38th Arco Bonsai and 27th UBI

Exhibition of bonsai and suiseki, demos, trade stands. **Where:** Casino Municipale, Arco, Italy.

Info: www.arcobonsai.com

18-20 May, Open Air Bonsai

A big German show by Bonsai Team Bonn, in the Japanese garden, with nearly 100 bonsai.

On May 20, 2024 (Whit Monday) there will be a demonstration with bonsai artist Ralf Beckers. **Where:** Japanischer Garten, Rhein-aue, Petra-Kelly-Allee, 53175 Bonn

14-15 September, Salon National du bonsai.

Where: Maulévrier, France

23-24 November, EBA European Bonsai Congress

Where: Reus, Spain

Info: www.ebabonsai.com

28-31 August 2026, the 10th World Bonsai Convention

Where: Kuala Lumpur, Malaysia



When: 19th - 20th October

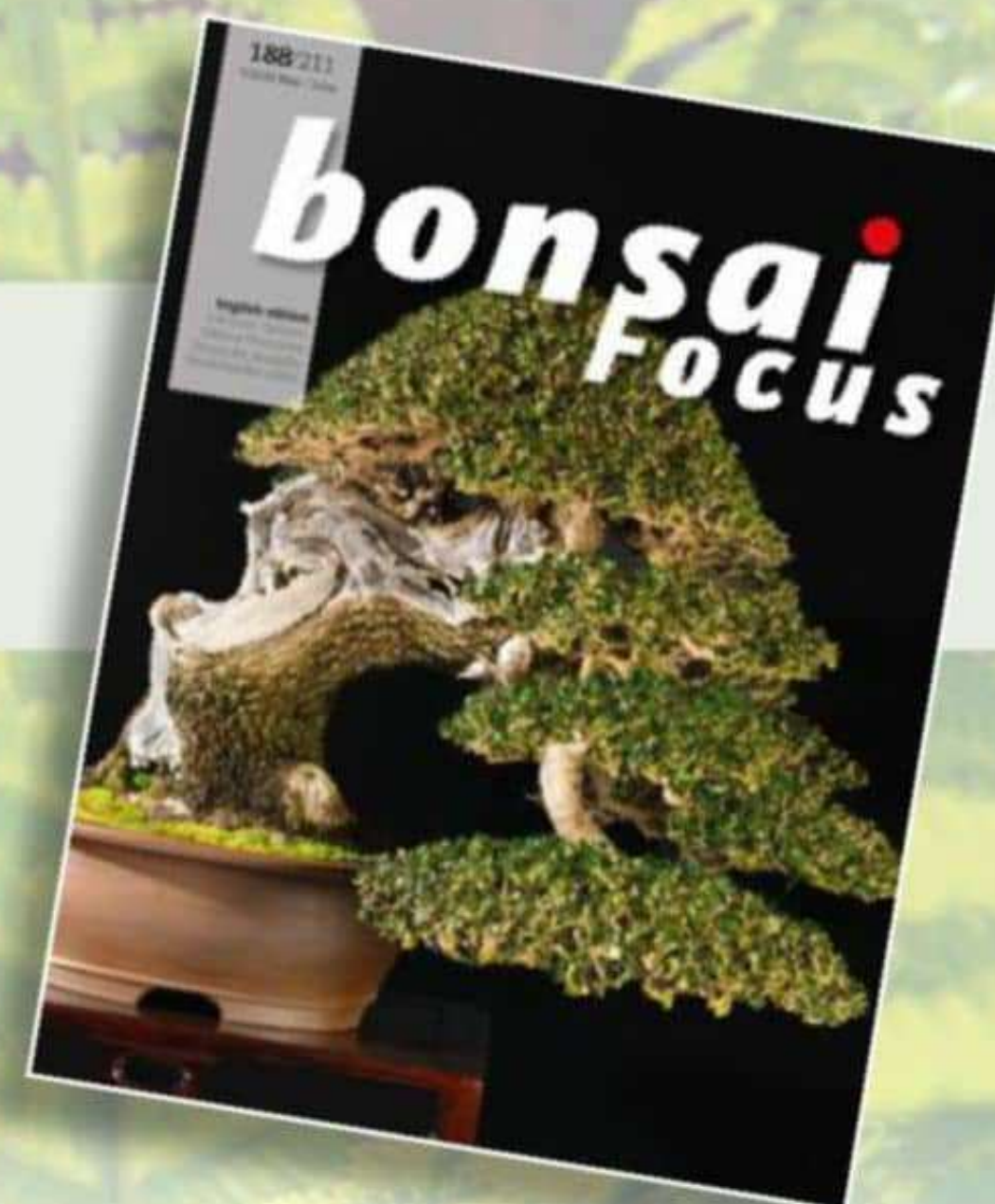
Where: Salle Ostermeyer, Saint-Léger du Bourg-Denis, France (Rouen, Normandy). Open from 10am to 6pm both days.

Info: www.arbre-en-pot.org/couleurs-dautomne/



NEXT ISSUE

2024-3 #188 | #211- May / June



Prime time for Primula

Primula is a very fine candidate for kusamono



Kitchen chef 'cooks' bonsai

Swiss Luca Tamburello, changed from being a Master chef into a bonsai Master.



How to improve

See how these techniques will simply improve your bonsai.



European 'Kokufu-Ten'

A full report on the Trophy in Belgium.



A young Kimura?

Under the guidance of Shinji Suzuki, Korean Jon Seong-hoon, developed into one of the promising young bonsai artists. He shows his skills on a huge red pine.

ADVERTISEMENTS



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Hotsumi Terakawa

Demonstrations, workshops, courses and
bonsai maintenance
e-mail: terakawa.h@hotmail.com
www.terakawabonsai.com



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CELEBRATE WITH US! 13. HAI YAMA TEN

FRI., 22ND TO SUN, 24TH OF MARCH 2024



LARGE BONSAI EXHIBITION IN THE BONSAI-ZENTRUM WITH WORKSHOP AND DEMOS - FREE ENTRANCE!

We cordially invite you to celebrate our big bonsai exhibition Hai Yama Ten with us!
Look forward to our new imports from the Far East, benefit from our special discount prices
and get inspired by the expert demos and workshops.
You get insights into the work of our guest of honour Ralf Beckers as well as John van der Laan
and Andreas Kunath.

You can participate in the exhibition free of charge with your own bonsai.



Highlights

- Free entry
- Special prices on all days
- Bonsai Award
- Sushi, coffee and cake

Opening hours

Friday: 9:00 - 18:00
Saturday: 9:00 - 18:00
Sunday: 9:00 - 17:00

Schedule

Friday: Workshop
Saturday: Demo, about 10:00 to 16:00
Sunday: Full day demos, about 10:00 to 16:00
Sat + Sun: Sword fighting demonstrations

Info: bonsai.de/hai-yama-ten

WWW.BONSAI.DE

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Bonsai Plaza

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Visit our website for new products
and special offers



Pinus thunbergii,
45 cm, ± 20 years
€795,00



Oval handmade beige pot by Reiho
46 x 35,5 x 10 cm
€495,00



Pinus parviflora
30 cm, ± 30 years
€695,00



Rhododendron indicum
Hakurin-no-Hikari
28 cm, ± 10 years
€275,00



Round beige craquelé pot by
Terahata Satomi Mazan
26 x 10,4 cm
€ 139,95



Pinus thunbergii
64 CM, ± 25 years
€495,00



Juniperus chinensis Itoigawa
27,5 cm, ± 15 years
€159,95



Matsu Fish
emulsion 250ml
€7,49



Rhododendron indicum
Benikage,
32 cm, ± 6 years
€165,00



Stainless steel multi functional
splitting plier 200 mm
€42,99



Stainless steel tweezer 173mm
€15,99

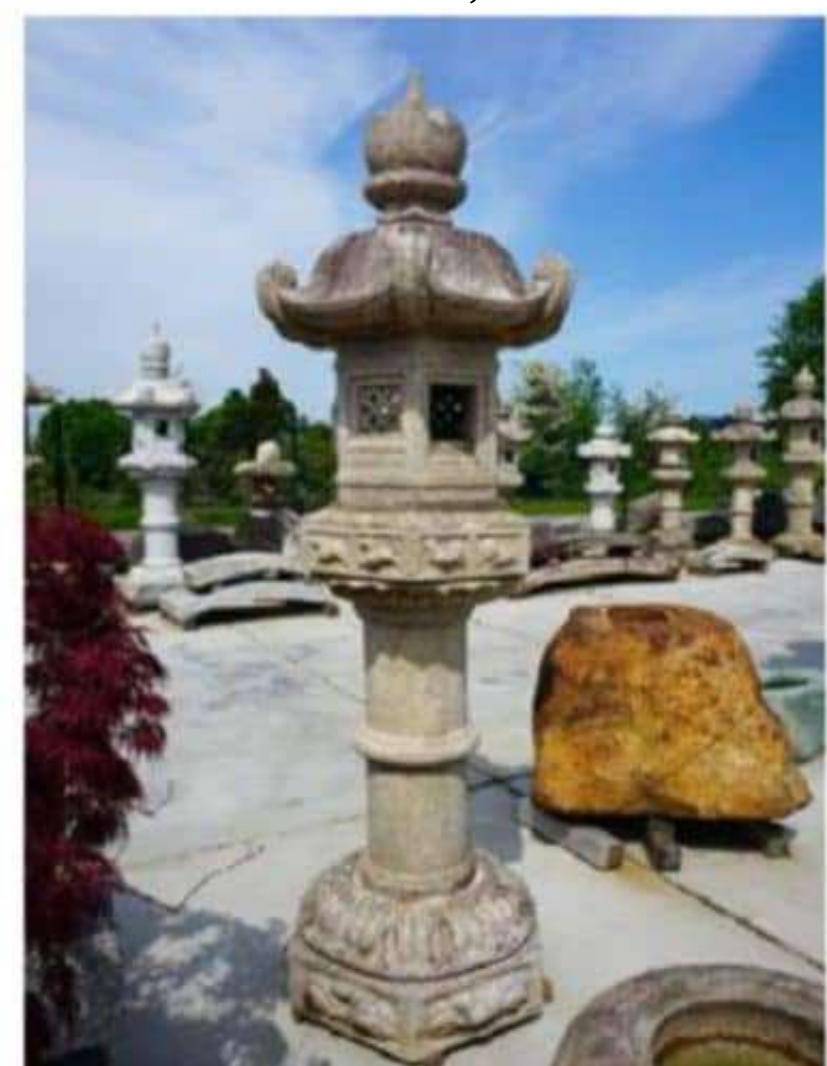


Jin tool 175mm
€15,99



Gouge set of 4, for Jin
and shari, 35mm
€99,80

Kasuga gata ishidoro,
Japanese stone lantern,
246 x 71 x 71 cm
€7.201,00



Bonsai Focus
subscribers:
10% discount



Oval turquoise pot by Reiho ,
44,5 x 29 x 3,3 cm
€325,00



Oval blue pot by Reiho
32,2 x 26,3 x 95 cm
€295,00