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Ryan Neil: Bonsai Mirai

Recommended by Master Masahiko Kimura and Kinbon Magazine

"As a bonsai researcher I also recommend this product"

Kaoru Koizumi

This tree won the Minister of Education Award at the 28th Taikan-ten



"Genyo" Juniperus rigida,
owned by Kaoru Koizumi.
Pot: Shuzan rectangular

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Peter Warren

KINBON



Mount Hood, a volcano that last erupted in 1907 . . .

Lingering memories

The trip to Portland to visit The Artisans Cup in October last year still lingers on in my mind. Why should this be? Was it the breath-taking bonsai show at the Portland Art Museum? The national parks with the rugged grandeur of Mount Hood and Mount St Helens? Or the amazing trees in the garden of Ryan Neil? Whatever the reason, the fact is that I took a massive load of photos during our short stay that serve as a very rich source of material to be slowly processed into articles like the demos with Boon Manakitivipart in the previous issue and, in this issue, Matt Reel's demo on a rocky mountain juniper and the visit to Ryan Neil's garden.

Matt Reel went to Japan to study bonsai at the age of 18 and probably stayed for the longest time of any student. His passion for bonsai is expressed in his refined work on old trees like the yamadori he works on in his article and displaying his bonsai.

Visiting Ryan Neil's home base on one of our last days in the Portland area, was one full of excitement. I had seen some images before, but after a drive through the desolate landscape, finally arriving at the place where his home and garden are located was incredible. Overlooking

the valley of the Columbia River and, in the distance, the volcanic mountain of St Helens, Ryan's garden is truly impressive. Luckily the weather was fantastic; we were so lucky because it would normally be the rainy season, but now I had a clear view and could enjoy the many trees against a clear blue sky.

I had a tough time selecting the photos to give you an impression of his garden. The best thing for you to do is to flip straight to the article and see for yourself just how amazing it is.

More amazement in this issue comes directly from the Italian town of Arco where, in May, it held a great event, both indoors and out. Nor should I forget to mention the dramatic style change by Masahiko Kimura of a famous juniper that was proudly shown at the recent Kokufu-ten in Tokyo.

Farrand Bloch
Chief editor



Our Icons



Beginner

Video available
bonsaifocus.com

Advanced

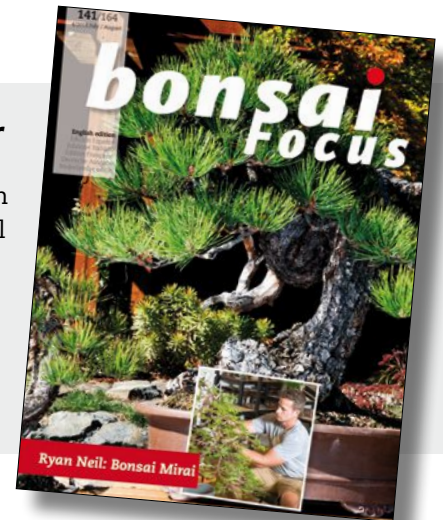
Scan the code
with your phone

Expert

On the cover

A Ponderosa pine (*Pinus ponderosa*) in
the garden of Ryan Neil

Photo: Bonsai Focus Studio



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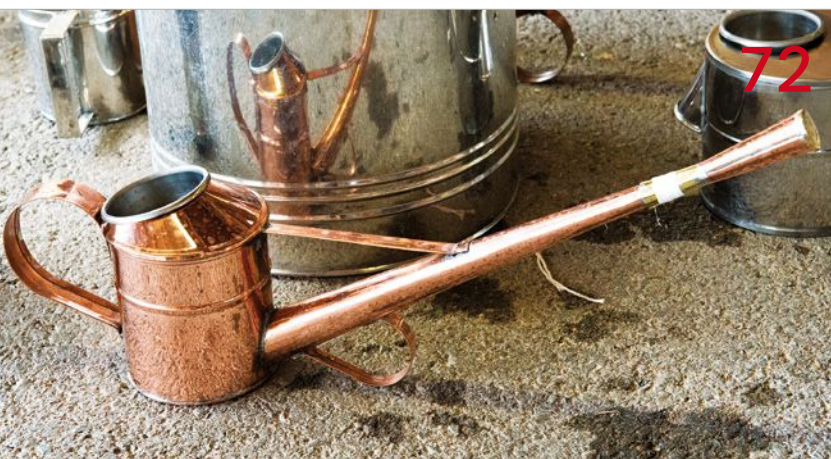
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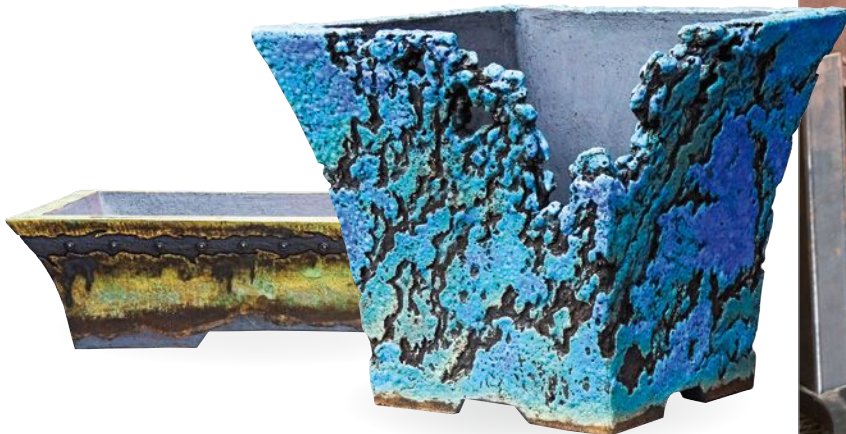
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A selection of the best bonsai at Arco



The four disciples of Kimura at Saulieu



Masayuki Fujikawa



Hiroaki Suzuki



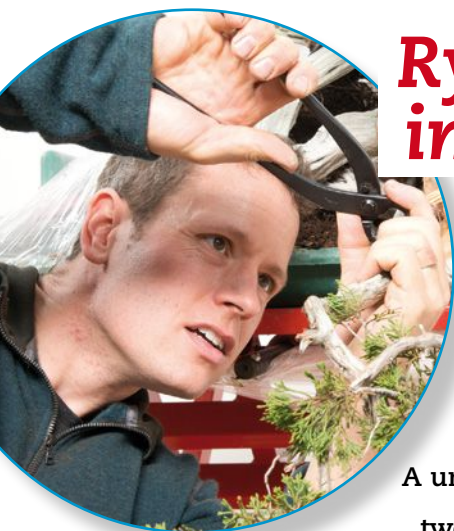
Marco Invernizzi



Taiga Urushibata

4th European Bonsai-san Show, 15-16 October, 2016

The major event in Saulieu, France, the European Bonsai-san show, will be coming again in October. Initiator Frederick Chenal announced the names of the four disciples of Kimura who will show their skills during this event. They have been revealed as: Taiga Urushibata, Marco Invernizzi, Masayuki Fujikawa and Hiroaki Suzuki. All these artists have been featured in our magazine. Marco and Taiga are well-known artists who have done several demos for Bonsai Focus. Masayuki Fujikawa and Hiroaki Suzuki are new names, but you might have already seen them in articles of previous issues. Masayuki Fujikawa assisted Chiharu Imai in the styling of a juniper in BF #2-2016. And Hiroaki Suzuki can be seen in several Kimura articles including the one featured in this magazine. Great trees will again be put on show because the organising team has been scouting through Europe to include the very best bonsai. More information at www.european-bonsai-san-show.com or info@bonsai-san.com. The venue: Parc des Expositions, 21210 Saulieu, France.



Ryan vs Bjorn in California?



A unique opportunity to see
two bonsai heavyweights
together on one stage

The coming 39th Golden State event in California (USA), 'A Bonsai Convergence: Gather at the Rivers', will be held from the 27 - 30 October, 2016.

Ryan Neil and Bjorn Bjorholm will cause fireworks on stage. But there are more workshops and seminars from: Kathy Shaner, David Nguy, Peter Tea and many others.

Venue: The Double Tree By Hilton, 2001 Point West Way, Sacramento, CA 95815. Hotel phone: 916-924-4900 (ask for the 'GSBF Group Rate') Info: Scott Chadd, GSBF President at: 530-622-9681 or scottchadd@lotusbonsai.com. Online registration opens on 1st July, 2016. www.gsbfconvention.org.



April 30 - October 2

Pacific Bonsai Museum
Decked-Out: From Scroll to Skateboard. Venue: Pacific bonsai museum, 515 S 336th St, Federal Way, WA 98003, USA. Tel: +1 253-353-7345 Info: <http://pacificbonsaimuseum.org>.

Sept 2 - 4

In Lithuania, the International Black Scissors Bonsai Convention in collaboration with the fifth Japanese Culture Festival. Many International demonstrators from Europe and USA
Info: info@bonsai.lt, robertbonsai@hotmail.com, <http://www.bonsai.lt/convention-2016>, blackscissors.lithuania@gmail.com



September 3 - 4

The annual meeting of the Swedish Bonsai Association. Exhibition, demo and workshop under the leadership of Mauro Stemberger. Venue: East Asiatic Museum, Stockholm, Sweden.



September 24 - 25

Couzeix near Limoges, the French National Exhibition of Mame and Shohin Contact: www.ffbonsai.com http://www.ffbonsai.com/ai1ec_event/exposition-national-mame-shohin

November

21 - 24

36th Taikan-Ten, Miyakomesse, Kyoto 9-1, Okazaki Seisyoji-cho, Sakyo-ku, Kyoto, 606-8343
200 displays, -sales area. Admission: 900 yen. Biggest bonsai exhibition in the Kansai area



Dec 16 - 18

Cape Bonsai Kai show, South Africa Annual Exhibition with over 100 beautiful exhibits. Demonstrations and traders. Only the obligatory fee to enter Kirstenbosch Botanical Gardens. Info: website www.capebonsaikai.co.za, or email Tony Bent at tony@nanoson.com



The Artisans Cup lingers on in our minds

The show set a new standard in presenting bonsai and now they have a whole new website and have published a book.

Its special website has been live for some time, but we'd like to give it some extra attention because

the after effect of this amazing show is quite something.

The Artisan Cup Retrospective website is unique in the depth of information offered on an online audio platform to see (and hear) a show.

The judges' critiques (Walter Pall, Peter Warren, David DeGroot, Colin Lewis and

Boon Manakitivipart) were recorded, and are found on the website where you can listen to all five judges talk about each tree. You learn why the bonsai scored the way they did, their appreciations of a tree, and

the problems seen. It's a great source of information, hours of listening. All compliments to the team that put this together.

The retrospective is available for a \$65 membership at: www.theartisanscup.com. Membership includes access to photos, audio critiques of the 71 trees on display, video from the panel discussions featuring the judges, the creative team, and extras.

The book contains all the trees photographed in a very special way by Arthur Hitchcock during the show, resulting in clear and brilliant photos.

Although the first set of books is already almost sold out there are still a small number remaining, so hurry to get a copy yourself.

www.theartisanscup.com



Screen shot of the Artisans' website



Great displays at Leersum, Netherlands

Small clubs can achieve wonders and the active group Bonsai Vereniging, Midden Netherlands always comes up with good things. During a special April event with demonstrations held simultaneously on stage under guidance of Bruno Wijman, a small, very refined exhibition was set up in the space nearby. Not the big yamadori spectacle, but with trees mainly from

native material in an elegant set up. More info: www.bonsaimiddennederland.nl



Bonsai plus Sun



The Arco and UBI congress in Trentino, Italy

Text and photography: Bonsai Focus Studio

A big flag show of the 'Sbandieratori del Gruppo Città di Feltre' marked the start of the spectacular 31st edition of the Arco event. The UBI (Unione Bonsaisti Italiani) congress and the Arco Trofeo were held in idyllic Arco, a few minutes from Lake Garda. The place which once served as a winter spa for the nobility of Central Europe and where once Empress Sissi from Vienna strolled, now hosts the best bonsai of Italy. Outside, bathed in sun and surrounded by beautiful mountains, you could stroll along a large outdoor bonsai market. In the main hall the trees, many native grown, were on display. A separate hall alongside it was fully dedicated to the 20 years' anniversary of the UBI and reunited all the award winning trees of the past 20 years of UBI congresses.

Throughout the weekend visitors could enjoy the many demonstrations held in several halls. Headliners were Seok Kim Ju of Taiwan, David Benavente of Spain and Rock Junior of Brazil.

Typically Italian, many awards were given — to the best native tree, display and the

best club demonstration. Demonstrating clubs also received a prize for their work over the weekend. The 'Trofeo Arcobonsai 2016 Club' was awarded to Associazione Umbria bonsai club. 'Premio IBS miglor bonsai' went to the *Pinus pentaphylla* of the club Amici del Bonsai di Castellanza. The 'Premio lo difendo l'Ulivo' (a special prize initiated by Gianni Picella and the Italian Environmental Fund to promote more awareness of the valuable old olives in Italy) went to the olive bonsai of Rocco Ciciarello. The 'Trofeo Arcobonsai 2016 Istruttori' went to Giovanni Mugnas. And finally the 'Città di Arco Memorial Emilio Parolari' prize, which is voted on by the public, went to the huge *Bougainvillea* by Luigi Nuzzo.

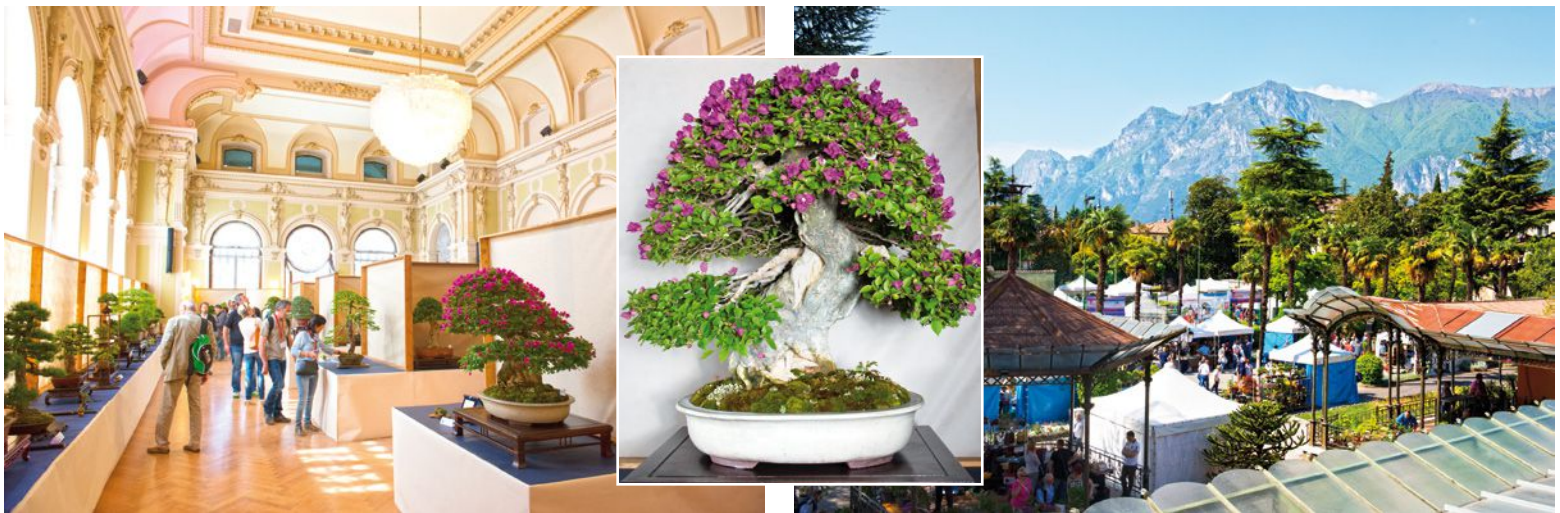
Bonsai Focus was present at the bonsai market with a large stand. We did a full report of all the activities and the trees on display and enjoyed some sun, good food and wine. We can't wait for next year.



In the former Casino many trees were on display

Outside there is a big bonsai market together with the Arco Fiori





The bonsai exhibition was in the main hall and featured the huge Bougainvillea of Luigi Nuzzo

A view of the bonsai market in front of the Casino, at the background are the amazing rock formations of Lake Garda



As well as the new talent contest there are many demonstrations to see during this event, like those by Salvatore Liporace and Mauro Stemberger. Apart from these, there were further demonstrations by Italian bonsai clubs and workshop groups



Seok Kim Ju (top) David Benavente (right) and Rock Junior (below) at work





PLAY VIDEO

***Pinus sylvestris***

Giacomo Pappalardo

Premio U.B.I. Bonsai Autoctoni

Taiwan Bonsai Association Award



Juniperus chinensis var. *Itoigawa*

Styled by Takashi Iura, display Fabio Mantovani
Premio UBI Bonsai Importazione
BCI Excellence Award for Bonsai



Olea europea oleaster
Rocco Ciccirello
Menzione Bonsai Autoctoni



Alnus glutinosa L. Gaertn
Egidio Turnaturi



Bougainvillea
Luigi Nuzzo
Menzione Bonsai Autoctoni



Erica Arborea L.
Angelo Santoriello



Rocklike

Text: Bonsai Focus Studio Photography: Luboš Škoda

Luboš Škoda from the Czech Republic finds inspiration in rocks, bark or anything with a rough texture

Can you tell us how you got into bonsai pottery?

My wife Dana and I have had a ceramic workshop since 1991. We were just doing useful, decorative ceramics at first. Then we got into bonsai ceramics through friends who cultivated bonsai. They wanted pots for their trees and, in time, other enthusiasts approached us. Now our hobby has grown much bigger.

Who was your teacher and what do you think is the most

important thing you've learned?

My first teacher was my wife Dana, who had graduated in ceramics at the art school. I was studying engineering, but I always had sense for art. I think it comes from my family. The most important thing I learned is to make quality craft work. Rushing the work and carelessness isn't worth the trouble. Our bonsai friends helped us with our first designs and shapes; now other inspiration comes from Japanese bonsai ceramics.

Why ceramic? What's so fascinating about it?

It's creative work, you can realize a design and give it something of yourself. Ceramic clay is like



living material for us and we like to work with it. The textures seen on our pots are inspired from nature, such as stones and the bark of trees.

When starting out I first made sketches, but now I improvise and I am always thinking of what kind of tree and style of bonsai will be good for a pot. This is what we like about ceramics.

Is there a particularly 'Czech tradition' or style of making pots for bonsai?

The first bonsai clubs here began in 1980. We began in the 90s. In many different



ways ceramics in the Czech Republic have old historic traditions.

Do you make your own glazes?

We use Czech and foreign suppliers, but we mix them according to our own requirements.

Do you use gas, electricity or, perhaps, even wood fired kilns?

We use an electric furnace to achieve the exact colours of glaze we require. It's the best way for us.

What do you think of the Japanese glazes, their tones and shapes?

Japanese ceramics are our ideal model and we really like them. We would like to visit Japan and see how the Masters make ceramics, maybe we will do that in future. For now we want to develop our own methods and create a very personal

way of designing pots that inspire and express certain feelings.

Do you have other interests or hobbies as well?

We love nature and animals. We have a small parrot (*Aratinga solstitialis*) known as Oscar and a Labrador, called Sára. We often go into the country to restore our energy.

What do you like about bonsai and making pots for bonsai?

The best reward for us is when the right bonsai comes to one of our pots and achieves harmony between tree and pot. We find inspiration by browsing through our old work and discussing together how to make it better.



Molds, slipcasts or hand shaped, which do you prefer?

We will use any method. We think that all methods are good if they are well done and show craftsmanship.

What was the most difficult and time-consuming pot you have ever made?

The most time consuming are moon and crescent moon pots, each of which are a big challenge for us.



Dana Škoda working on a pot



Luboš Škoda inspecting a pot from the kiln



Bonsai Mirai



PLAY VIDEO

Text: Bonsai Focus Studio and Ryan Neil
Photography: Bonsai Focus Studio, Bonsai Mirai

Hidden away on a wooded hillside just outside Portland, Oregon, the bonsai garden Mirai invites you to step out of your busy, day-to-day hustle and bustle. To breathe the fresh air deeply. To notice a branch on a tree placed just so. Walking through the garden and grounds you quickly realise that you've entered one of the most impressive collections of bonsai outside Japan

A visit to Ryan Neil's bonsai garden

Already iconic

In such a very short time Mirai bonsai has become one of the major and most inspiring gardens outside Japan. In last year's autumn we travelled to Portland to visit Ryan Neil just after the Artisans Cup

event. Strolling in his amazing garden with its fine view over the Columbia river valley and Mount Hood in the distance we passed many already iconic bonsai, which all seem to have a story of their

own. Ryan very kindly guided us through his garden and explain why he created the trees and their beauty.



Overview of the garden; at the back is the studio and office



Ryan watering his trees during the hot afternoon



Not only are large trees found here, small and mid-sized trees are to be seen as well

Contorted deadwood

Ryan: 'This is easily the most amazing Rock Mountain juniper I've ever seen; this tree originally had two living sections and was much larger. Unfortunately, the collection process for the roots that supported the larger foliage mass failed and it died. It was a total blessing in disguise because I never would have been able to remove it myself if it were part of the tree and we wouldn't be able to see the incredible show of contorted deadwood that we now enjoy.'





The so-called 'barn' houses Ryan's workshop and photo studio. Here he is showing The Naka



The Naka

'It was one of John Naka's personal trees from his private collection and one of only a handful of his personal trees still alive. I saw it for the first time in 2010 right after returning home from my apprenticeship in Japan. I went down to Los Angeles to pay Ben Oki a visit and stopped by Bruce and Yako Hisayasu's nursery while I was there. This California juniper was sitting there in terrible shape and I thought what a shame it was to see it on the brink of death. It had a small

mass of foliage at the top of the tree and several dead branches. I inquired and Bruce told me it was one of John's trees, but was not for sale. I stayed in Los Angeles for 5 days.

As I was leaving the city on my way back to Oregon I got a phone call from Bruce. He said he wanted me to come back and take the juniper. I was already an hour outside of the city when he called, but I immediately headed back. When I arrived at his garden Bruce told me John Naka would have wanted me to be the one to care for his tree.

'For the first year the tree didn't put on a single sprig of growth. I watched it with trepidation . . . it wasn't drying out. In

fact, I only watered the juniper once or twice a month as needed. It was clear the tree had suffered immensely, but I was determined to bring it back to health. Finally, in the fall it pushed its first flush of growth. I repotted it very carefully the following spring and was shocked to see it had a mere handful of roots in soil that was terrible.

'Thankfully we were able to re-establish The Naka's health and carry out a major re-working of the tree to make use of its remaining branches. Over subsequent re-workings, the tree has taken on a great character and is one of Mirai's most prized pieces of American bonsai history. This spring we potted it into a container custom made for the tree by ceramicist Ron Lang.

The Pacific

'The pygmy cypress forest on the rock was part of a surge of inspiration I had to create forests that resembled the American landscape. The idea was developed as I was driving cross-country in 2012 but took until 2014 to accumulate the trees to pull it together. My aim was to create a piece to mirror the iconic Pacific coastline of Monterey, California with its beautiful cypress trees windblown from the incessant onshore breeze.



Ryan in his workshop, situated in the 'Barn'



Mirai: It's a distant dream. A romantic thought. The future yet to come, it is continually evolving.



Ryan's first tree

'This Rocky Mountain juniper was the very first tree I ever purchased from renowned American collector, Randy Knight. In fact, it was the first tree I ever saw that Randy had collected and it was responsible for the beginning of our friendship and continuing collaborative partnership in bonsai. The journey of this tree has seen several iterations in its style and shape, but it's showing the fruits of our dedication and effort. This spring it was put into a custom container by Ron Lang.'



A Ponderosa pine (*Pinus ponderosa*)
and early morning silhouettes of bonsai.
Below right: A mid-sized olive



Twice the size

'I'm continually baffled by the trees Randy Knight is able to collect and carry down off the mountain. However, when Randy came home from collecting with this massive Ponderosa pine in his truck, I simply couldn't believe what I was seeing. Nearly twice the size it is now, it seemed impossible that one man could carry such a colossal tree down vertical terrain on his own. Though seeing it now in all its glory, I think he's agreed that the hard fought hike was worth it.'



A new era

'An iconic tree at Mirai: This Rocky Mountain Juniper started my trend towards a wilder, freer style of bonsai that maintains the craftsmanship prized in Japanese masterpieces. It also marked the first collaboration between myself and ceramicist, Ron Lang. This started a new era and awareness of the quality possible in American bonsai.'



The Twister

'This tree is affectionately known as The Twister for obvious reasons. It was given that name by Ron Lang on one of his many trips to Mirai to discuss custom pieces for Mirai's most special trees. I hadn't actually considered asking Ron to make a container for the tree, but during his time here I finished its initial styling. Having witnessed its transformation from raw to styled, Ron couldn't resist and started mocking up potential designs. After a lot of back and forth we settled on the lotus shape. The lotus shape is an interesting one for a container which meshes the angular nature of a rectangle with the rounded curves of an oval for a wonderful middle ground between feminine and masculine feeling shapes. The potting of Twister was quite an event, but we managed to just barely fit it into Ron's lotus with barely a millimeter of space to spare.'



A tough sell

'The Douglas fir is a relatively under utilized species in American bonsai. In fact, I'd never seen one as a bonsai prior to beginning work on this forest back in 2011. The composition is formed from the primary tree, which has an incredibly long, very old, and extremely gnarly root that runs the length of the slab. Randy had considered cutting the root when he collected it, but thought better of it since the tree was so nice. We agreed it would be a very tough sell due to the inherent limitations of the root, but like so many situations where a tree has a major problem, creativity took over and I saw the potential to use the root as a feature. It was to be the backbone for a realistic Rocky Mountain forest and planted it on a slab I had brought home from Japan along with two smaller Douglas firs. Now in its fifth year of training it's showing the true potential of what Douglas firs can become as bonsai.'



A truly ancient tree

'Of all the Colorado blue spruce I've worked with, this tree is by far the oldest and most spectacular. A true ancient, this tree was collected by Jerry Morris, one of the pioneers of collecting in Colorado. Jerry entrusted it to his good friend and pupil Todd Schlafer of First Branch Bonsai. However, when I saw it for the first time I knew I had a special place for it at Mirai. After a

lengthy discussion Todd and Jerry both agreed to let me purchase the tree, the only stipulation was that it remain at Mirai indefinitely and that its history be known and remembered.



The garden in the early morning and later on in the afternoon





It looks cool

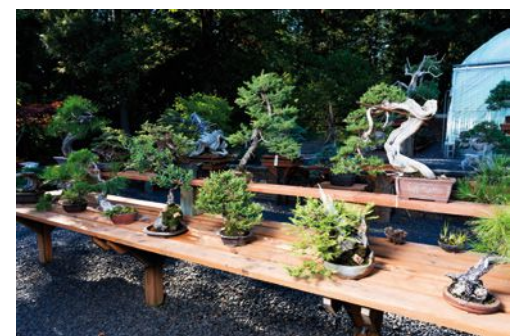
'Many of the trees at Mirai got their start as subjects of study in our Defining Concepts courses. It's rewarding to see students generate ideas and even more enjoyable to see them bring those ideas to life. Over the years we've accumulated an incredible assortment of colour and style in the garden as a result of student input and this tree (a Ponderosa pine) is the epitome of those collaborations.

Designed in our first Pine Course in 2011, this tree was styled in collaboration with Dennis McHugh. During the styling he kept saying, 'it looks cool, but what kind of a pot will you put it in?' I assured him we'd find something, but I was just as concerned and stumped myself. As with so many other situations of this nature, I called on Ron Lang to lend his genius to this piece. We envisioned a container

that mimicked the rock and cradled the odd angle and awkward root of the pine. Ron threw the shape and then asked his partner, Sharon Edwards-Russell to work her magic carving the walls to the texture of stone. Each year the tree and container became more inseparable than ever and the combination is a consistent point of discussion for visitors to Mirai.'



Left: The ponderosa pine. Above: accent plants. Below: Plenty of smaller trees, too



New kid on the block

Text and photography: Bonsai Focus Studio

Meet Matt Reel, possibly the youngest bonsai artist to study in Japan and who probably stayed for the longest time

From a very early age he already knew that bonsai was what he wanted to do for the rest of his life. He was lucky to study with Shinji Suzuki in Nagano, Japan, where he learned almost every aspect of bonsai: discipline, care and refinement — key elements for bonsai. Yamadori is his favourite type of material to work with 'because,' he says, 'you can be more creative'.

We met him during our visit to the USA for the Artisans Cup and so we arranged a demo with him at Michael Hagedorn's studio. He had already done the yamadori juniper's deadwood in his own studio. Here Matt takes over the story to describe his work . . .



Matt Reel (USA) works on a rocky mountain juniper

Rocky mountain juniper (*Juniperus scopulorum*)
Height: 60 cm / 23¾"



PLAY VIDEO



Seen from the right side you get a good view of the live vein and the jin, top left



Seen from the back, most of the foliage grows here



The left side shows a slightly curving trunk and a hollow at the base. All the foliage comes to one side. Could this have been an alternative front?

Tilting the tree to the right dramatically changes the dull appearance of the trunk



A very long and strong branch that has no use in my design



Although the branches are already quite flexible, for extra protection I wrap them in raffia



I really have to squeeze the raffia between the branches and the deadwood



The branch is wrapped in raffia till it forks into two separate branches



Then I carefully wire the branch with copper wire, holding the branch with my left hand and using the index finger of my right hand to make the coil. I ensure that, when lowering the branch, the first coil is tight around the base



A few smaller branches have been removed, so they will not interfere with the other branches



The place where the branches fork has been wired



Attached to a jin at the base, a guy wire is used to keep the main branch in place

The whole branch is carefully bent towards the front



Combining one wire with two branches (a and b)



The first coil should be close to the base of the trunk

Halfway through the styling



Seen from the top

Matt: Halfway through styling the rough placement of the branches around the trunk is done. All branches originate from the back of the tree. By bending some of the branches towards the front the foliage will come closer to the trunk.

This major branch emphasises the main movement to the right



Bend it together

To successfully bend heavy branches you need to team up and get as many hands as possible to assist.

First hold the branch with both hands and bend. Meanwhile the guy wire is pulled by someone else. It's even better to have a third person to hold the tree or pot to keep things stable.



Hotsumi Terakawa bends a juniper branch. One pulls and twists the guy wire with jin pliers. Another person holds the tree in position



To minimize possible damage and optimize bending, attach guy wires to several points on the branch, as shown. Halfway through the process you can remove any guy wires that have lost function



Detail wiring

Matt: After wiring all major branches and setting them roughly in position the next step in the process is the detail wiring of all smaller branches. It's important to leave the growing tips untouched in order to preserve growth.



Detail wiring: Use the thicker wire as an anchor to wire two small branches (a and b)



The thin wire is placed close to the base of the side branch



The main branch comes from the back and is bent towards the front

Once the main branch is set more detail wiring is carried out



In general you should leave as much growing tip on the juniper, but sometimes shortening can be done on a strong shoot, as shown here



To develop denser foliage prune the longest shoots to two strong growing side shoots





Fine tuning the position of the main branch



A fluid Japanese cut paste is applied to the small tears in the branches

Working on the delicate work of branch setting



A computer collage shows the tree in a future pot

There is more to bonsai than the repetition of tradition



Text: Farrand Bloch and Pacific Bonsai Museum, The Olympian, USA.
Photography: Pacific Bonsai Museum. Bonsai Focus Studio

The Pacific Bonsai Museum has a special exhibition, custom graffiti art on skateboards in place of the hanging scroll, which runs 30th April-2nd October, 2016. 'Decked-Out: From Scroll to Skateboard' combines bonsai plants and artist-painted skateboard decks in 16 traditional tokonoma (alcove) arrangements, and curator Aarin Packard is prepared for some people not to like it. 'All this time bonsai in the US has been learning by imitation,' says Packard, who has been planning the show for eight years. 'But there's more to bonsai than the repetition of tradition . . . I'm ready to move into a realm of something else.' As he does so, he adds, 'having to steel yourself to negative reaction is something I'm trying to do.'

Aarin Packard is curator of the museum and is full of ambitious plans to give the place a new vibe. We met at The Artisans Cup in Portland last autumn, 2015, where he excitedly told me that he was going to do a special exhibition with skate boards. Wow! I could not figure out what that would look like, so to give me an idea, he showed me an example at The Artisans Cup exhibition. To get an even clearer idea of what his goals are we did a short interview.

Bonsai Focus: What is Decked-Out?

Aarin: For nearly 1,000 years, bonsai has been refined as an art form and has transformed to reflect the culture in which it is practiced. Pacific Bonsai Museum's Decked-Out exhibit reinterprets the traditional hanging scroll used in bonsai display with modern skate deck art. Decked-Out manifests the continual dialogue we have with art, which is deeply rooted in a tradition, but reinvigorated with fresh ideas. Bonsai reflects this dichotomy as new and old

intertwine and depend on one another for its survival. For without new leaves an ancient tree dies and without aged branches young shoots cannot reach for the sun.

Sixteen of the Museum's bonsai have been paired with individual artists and presented in a three point 'tokonoma-style' arrangement. Every display is a collaborative composition that features one of our bonsai, a custom deck designed by an urban artist of the Pacific Northwest, and an accent plant created by Portland bonsai artist Greg Brendan.

BF How did you come up with the idea?

Aarin: The concept for Decked-Out emerged in 2011 when I came across the skate deck art of Nanami Cowdroy, a Japanese-Australian artist. Her illustrations combined traditional Japanese motifs such as koi, origami, and dragons, with urban symbols like spray paint cans, handguns, and tangled power lines. The illustrations also included the elements you would expect to see in a Japanese scroll such as a



vertical orientation and artist's stamp.

At the time I was brainstorming display ideas for The Artisans Cup bonsai exhibition and thought this was the perfect opportunity to use a skateboard in place of a scroll as part of a display.

In the fall of 2014 I was hired as new Curator of the Pacific Bonsai Museum and was very excited about the opportunity to turn this concept into a museum-quality exhibit.

How does Decked-Out reflect your approach to curating a public bonsai collection?

My education is in museum curation and exhibit design and bring that mind-set to our collection. At the Pacific Bonsai Museum we not only display bonsai for what they are, but we are adding a level of interpretation that you would expect to find in a museum of fine art. Decked-Out reflects this by interpreting bonsai display

in a new, contemporary way. This allows the public to begin to think of bonsai as a more relevant art form with the potential of incorporating it into their own lifestyle. This kind of interpretation is something you can expect in our future exhibits. Decked-Out is just the beginning as we, at the Pacific Bonsai Museum, explore the diverse ways to approach and appreciate this magical art form.



We explore the diverse ways to approach and appreciate this magical art form.



Bonsai: shore pine.
Deck: Surroundings by Tehya Sullivan, oil on wood. Kusamono: Unknown native on lava

I think this display is one of the best combinations to reflect the aspirations of the Decked-Out exhibit. This shore pine, which is native to the coastline of the Pacific Northwest, is paired with a deck depicting several killer whales commonly seen around the Puget Sound. The accent is an unknown native species planted on volcanic rock collected from Mt. Hood. The accent plant could represent an offshore monolith, a tidal pool, or my favourite, a submerged stone covered in aquatic plants as we dive into the realm of the orcas and appreciate nature from under the waves



Bonsai: Korean yew
Deck: Hovering over rough waters, by John Osgood, acrylic & aerosol on wood
Kusamono: Coral bells on lava

John Osgood's work was filled with personal significance. He says: 'I have painted a scene of rough waters that depicts tragedy and something to overcome. The bird is hovering over the rough waters to lean towards an idea that we can always be above the harshness of adversity. The correlation between my work and the bonsai is the duelling parts of each piece. With the bonsai I was paired with there are two parts to the Korean yew. There is the deadwood and there is the living tree growing around it. In my painted skateboard there are the rough waters and the freedom of a flying bird. The question of both is, which portion is of more importance? The way you frame it is the answer. In this case sometimes death, or something dead, is a building block in which you find growth and freedom.'





Bonsai: Japanese white pine
Deck: Capitol/Industrial, by Wakuda, Spray paint, stencil
Kusamono: Harebells in the tuna can



Wakuda, a Japanese-American artist who blends Asian icons with the hip-hop culture says: 'I was inspired by a conversation with another artist regarding this show as we discussed the concepts of remixing traditions and contexts. That is why I chose to depict an angular and hard edged image of the three Capitol Hill radio towers in Seattle. This might well seem a non-traditional composition, but I want to juxtapose the role of constructed elements with that of the natural bonsai, which itself can be engineered from multiple plants. Japanese culture is full of dualities, and often the seemingly divergent relationships between the natural world and cutting edge modernity can both coexist within this complex identity.'



It's the old and new together, a fusing of Japanese and American cultures. And that is what I see as the future of bonsai.



Bonsai: Japanese beech,
Deck: Sunset, by Baso Fibonacci: oil, enamel

When asked to describe his piece for the exhibit, Baso simply said 'It's a sunset'. While this short statement seems quite obvious it also serves as a reminder of the simple enjoyment found in nature, art and bonsai. While bonsai can represent very complex feelings and ideas we can also appreciate them for exactly what they are. Regardless of how, where, or with what a bonsai is displayed we can enjoy it for the simple fact that it's a tree.



Where to find the Pacific Bonsai Collection

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next issue.

Elaeagnus

The dream of getting this tree into Kokufu is not a million miles away...

Text and photography: Kinbon magazine, Japan

Mr Haruyoshi Ishii works on the resurrection of a half-dead *Elaeagnus*.

The work seen here is a little more difficult and it may deter some beginners; however, there are plenty of wiring tips and tricks that will prove interesting



Before wiring Mr Ishii removes the thorns and some of the leaves. He told us, 'I would be more than happy to keep this tree for myself because it will definitely get better over time!'



Elaeagnus pungen / Kangumi. Before work began this was the back.

This tree is one which has fallen into a state of terrible disrepair and, as such, it could not be sold; however, it appears to have some fundamentally interesting qualities that will make it into a great bonsai



After pruning. Height: 83 cm / 32 3/4"
In March 2013 Mr Ishii pruned the tree hard to get back to a base skeleton structure



21st July 2014. Approximately one and a half years after the hard pruning, the tree has grown strongly and is ready for wiring



As seen from the right side



Concentrating on the hollow

Mr Ishii is very interested in the superb aged character of the hollow trunk section. You can see the size of the hollow relative to the size of his hand. Even though it looks great, we can feel a transformation coming



After the branch and leaf selection. Mr Ishii has deliberately left the sucker shoot seen on the lower right-hand side



The hollow section of the trunk, which has an elegant and aged feel, is disturbed by the thick upright branch growing across the front of it



Mr Ishii removes the branch without hesitation. The character of the uro hollow trunk section is at once improved

The long shoot at the base



What will be done with the long sucker shoot on the lower right-hand side of the trunk?



Will it be cut in the middle or removed at the base?



Rather than cut it, Mr Ishii wires it halfway along and then adds movement and character to it

What to do with the thick secondary trunk?



Mr Ishii tries to see if the trunk will bend easily so that it moves in the same direction as the main trunk



It is not a conifer and so it doesn't bend easily. Will it be cut off?



The saw was used to cut out one small section in order to allow the trunk to be bent, using a metal bar to help



The bark starts to tear and so bending is stopped. It will be possible to use it at this slightly new angle



The reason Mr Ishii has left the sucker shoot is because of the severe nature of this work. Should the trunk die, the sucker shoot can then be grown out. Even professionals need to think about putting insurance plans in place when doing difficult work

Not much manipulation

Now we move on to the main topic, wiring the branches. Mr Ishii wires only the branch tips without any major branch manipulation, which is something that most beginners can do also. The reason for this is that it is much harder to bend heavy branches on deciduous trees than on the more flexible conifer species. It is possible to do this with heavy aluminium wire, wiring from the base of the branches, but there is always a risk of snapping. A safer way of manipulating the branches is to use guy wires to gently pull the branches into the desired direction — something that beginners can do easily.



The basic idea is to lower the secondary thinner branches and make them grow outwards rather than directly upwards. Beginners can achieve this easily



The tree after the branches have been wired. Just by laying out the branches the tree is much more attractive

Manipulating the heavy branches with guy wires



After considering the direction the branch is to be lowered, a screw is placed directly into the trunk in order to attach a guy wire



A guy wire is placed around the branch with protection to prevent damage. The branch is lowered and the wire is tightened



Once the branch is put in the desired position, the wires are tightened even further by twisting them together like a tourniquet



The same work is done to the other heavy branches. The branches can be lowered and moved without the use of heavy wire wrapped around the trunk and branches

The effectiveness of using less wire

If we compare the before and after pictures we can see that the tree has now taken on a much more bonsai-like

appearance. Once the tree grows, the wires will need to be removed and then rewired. Areas we wish to keep compact should be pruned to stop growing. This practice will be repeated several times over the coming years until the branch

structure takes shape.

Do not think that wiring is a difficult task; with a bit of practice and a few tips from the professionals, anybody can try it and improve the over all quality of their trees.

After work is finished. Height: 75 cm / 30"
Width: 109 cm / 43" Trunk width: 20 cm / 7¾"

From the terrible condition the tree was in to start with, its transformation is dramatic and it took place in a relatively short time.

'As we progress with wiring and work on the fine branches to build up ramification, the dream of getting this tree into Kokufu is not a million miles away,' says Mr Ishii. Improving the quality of this tree has been achieved with a simple application of an appropriate amount of wire, not by covering the tree in aluminium wire, but by just working on the finer branches and carefully manipulating the heavier ones



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Is this the same tree?

Yes it is, but Masahiko Kimura completely re-invented it with a turn and by bending the top. Simple ingredients, but when utilised by Kimura they make masterly work

Text and photography: Kinbon magazine, Japan
Skills: Mr Masahiko Kimura, 8th March 2015

The story of a juniper, once owned by the late Daizo Iwazaki, that was considered by the bonsai judges as 'just too big'. After coming into the hands of Kimura, it was 'just sized down'

Just too big

This juniper was displayed in 2000 at the Kokufu-ten by Mr Daizo Iwasaki who had asked Masahiko Kimura to prepare and style the tree. At the time, Mr Iwasaki was hoping to show off the dynamic character of the tree.

Though we think of professionals as 'bonsai artists', there must be a high level of respect for the ideas and wishes of the owner. Unless the owner has said 'I leave it entirely up to you', the artist must try to restrain his ego and desire to create it in the way he wants and instead work with the client to create a tree that they are both happy with.

At the time, the tree was on the limit of the size restrictions for display at the Kokufu-ten and it was its size that stopped it from receiving a Kokufu prize.



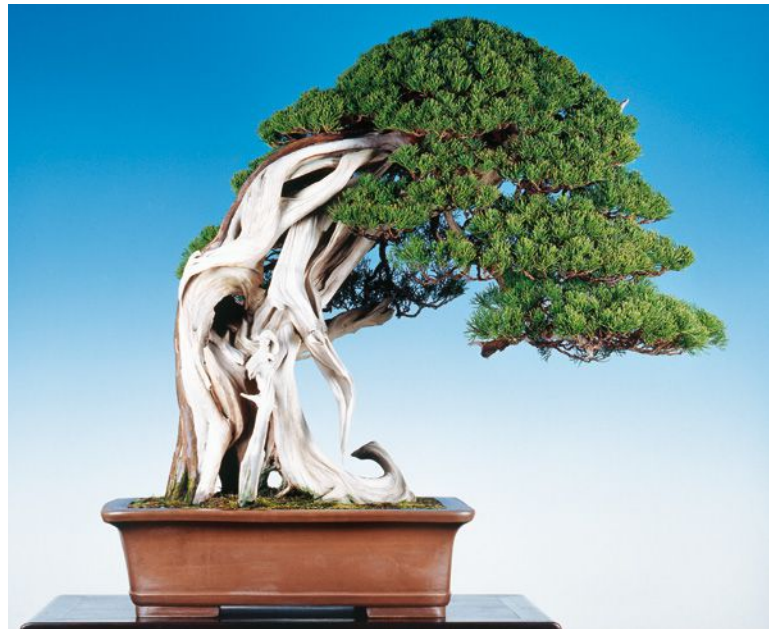
*Juniper 'Toukyu'. Height 98 cm / 38½" Pot: Purple clay rectangle
As displayed at the 74th Kokufu-ten in 2000. The overall size of the tree is one of the reasons why it was overlooked for a Kokufu prize*

The greatly missed Mr Iwasaki had a close relationship with the international bonsai world and in particular with the Chinese who would have had no issue with trees of this size since they are less fixated on restrictions.

When the tree was displayed at the Ryokufu-ten in late spring, Mr Kimura remarked that it simply carried on the tradition of Mr Iwasaki's love for large and impressive trees.

The tree has now changed owner and has again come into Mr Kimura's possession with the instruction from the new owner to remake it however he wishes. Here we can witness the transformation.

As displayed at the 9th Ryokufu exhibition in 2002. 13 years previously Mr Kimura had felt that the character of the trunk was finally beginning to show through, having changed the front ever so slightly. Re-arrangement of the branches was done with the approval of Mr Iwasaki, making the tree appear even bigger



The previous owner, the late Mr Daizo Iwasaki

Ready for a whole new plan

13 years after the Ryokufu exhibition and the tree has finally come into Mr Kimura's possession. After many years creating the tree in a slightly different way to that he really wanted to, he can now finally put all of his plans into action. The tree now has a new owner who has told Mr Kimura to do as he thinks best. During the past 13 years it has gradually become bigger and bigger until it had breached the 100 cm / 39¼" mark and has reached the stage where it needs to be

compacted.

Mr Kimura tells us 'the goal is to reduce it down to 75 cm / 29½", a reduction of 25 cm / 9¾". The lower trunk is an exciting and interesting deadwood. We cannot do anything down there, so the top of the tree needs compacting.

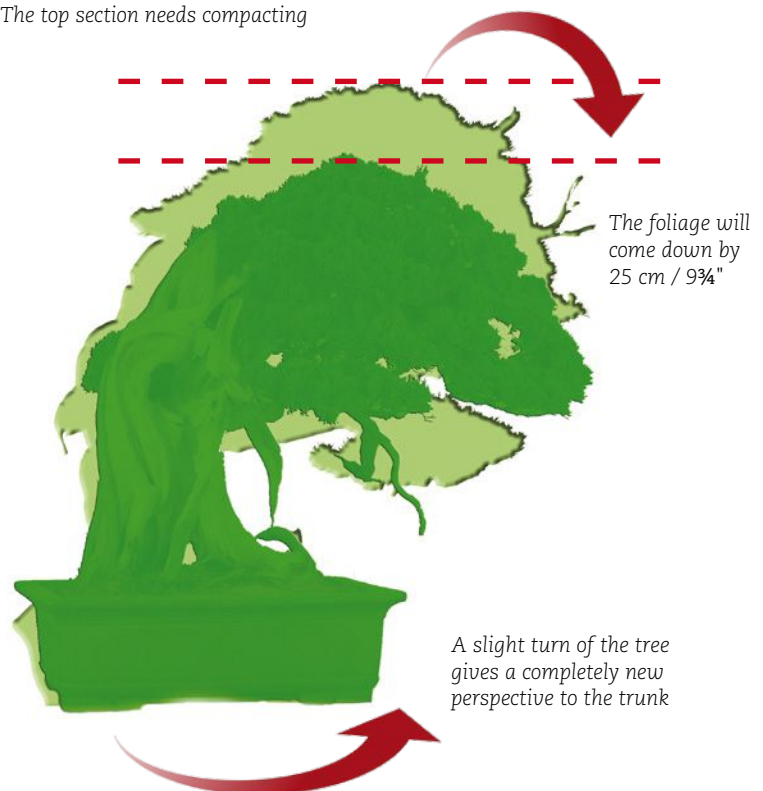
'The current structure of the branches is already compacted down to the limit and so we will have to think of something else.' Let us see how Mr Kimura makes those lightly expressed words a reality.



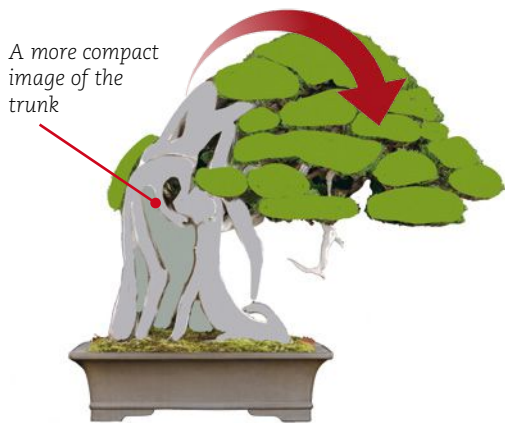
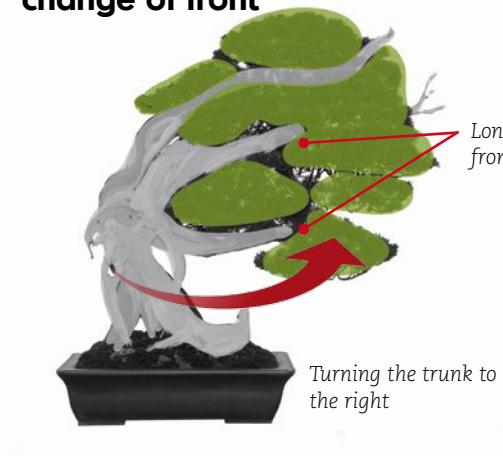
The garden in 2005 of late Daizo Iwasaki. We carried full coverage of his garden and collection in issue number 6-2006.



The top section needs compacting

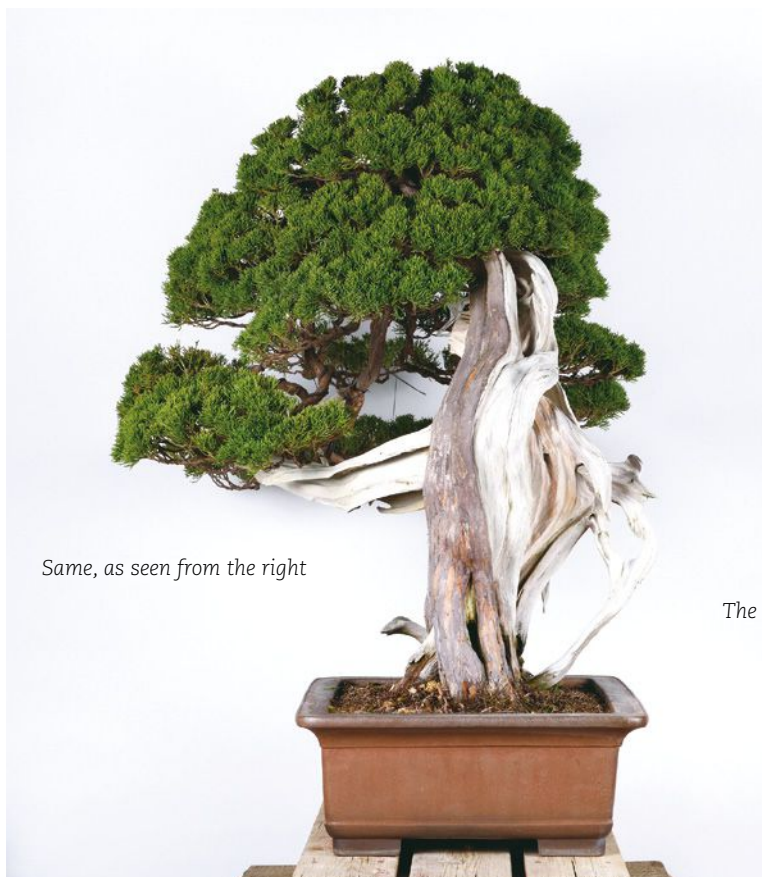


Schematic overview of the change of front



The top will be lowered creating a very compact tree

Front before work. Height: 100 cm / 39 3/4" Width: 111 cm / 43 3/4"



Where to bend

Mr Kimura starts off by setting a piece of rebar in position, ready to help him bend the top section. Currently as compacted as it can be and so he must think of a way to bend it further in a new and different way. Mr Kimura explains that the issue is where and how to bend, not how far the top section can be bent. He must decide where to place the bend and how to do it in such a way that other parts of the tree do not get in the way.



It is not a question of how far to bend, rather how it can be bent.

First the metal bar, which will be used to help with bending, is set in position in and amongst the shari of the lower trunk



Front before work begins. The arrow marks the area where the live vein is connected to and surrounded by deadwood that will restrict the bending.



Mr Kimura inspects the top of the tree and the place where it will be bent. At the same time he looks at possible problems that need to be addressed

Detaching the live vein from the deadwood

The point Mr Kimura makes about 'how to bend' refers to the way the live vein will move and any deadwood features that may be in the way. So, in order to facilitate the bend, any deadwood that is attached to the live vein, or is in the path of where the live vein will be bent, must be removed.

With such an important and famous tree, the removal of any of the characteristic deadwood is a brave and courageous move, one which requires the complete agreement of the owner as well as the careful planning and forethought to see it through to the final stage.

In no time, an electric saw has separated the live vein from the shari in the top part of the tree.

'Please don't take pictures of this,' Mr Kimura instructs, meaning for us to keep well out of the way. But he also explains: 'Looking at pictures and understanding the theory, might make it look easy, but in fact it's very dangerous and difficult work. I don't want people to copy me and make mistakes and killing their trees.'

It may seem a strange request, but having seen the work at close quarters, helped by his apprentice, Hiroaki Suzuki, Mr Kimura has a very valid point.



The electric saw cuts through between the live vein and the shari, separating the two



Without cutting through the live vein, the electric saw moves down the trunk



It is important not to cut too far, only to separate the live vein enough to make the desired bend possible



As seen from the live vein side. The live vein is being separated and we can start to see how the shari will be in the way of the proposed bend



The top section of the tree is slowly bent using the metal bars that have been set in position. Mr Kimura puts his body weight into moving the live vein using great effort, but controlling it, while Hiroaki Suzuki tightens the guy wires on the metal bars



The top of the tree has been bent down dramatically. However, Mr Kimura feels as though it isn't enough and bends it further, having first removed some shari and jin that are in the way



After bending for a second time, the live vein sits perfectly against the carved shari once more

Reducing the number of branches

After bending the trunk down, the height of the tree has become 80 cm / 31½", but we are still a little away from the desired height.

Before he returns to the bend to gain a further 5 cm / 2", Mr Kimura addresses the amount of foliage lower down the tree, with excessively drooping branches. By reducing the amount of foliage, there

is also a reduction in the demand on the live vein after such dramatic work.

The right lower branch is removed first as it is hanging down too low. There is a vast, spreading amount of foliage on the branch and the removal creates a large space in the tree, something which Mr Kimura has already planned for, filling in the space by raising the lowest branch.

After the seemingly dramatic branch removal, he returns to the trunk bend and he lowers everything a little more. When finished, the lowest branch has become too low, though Mr Kimura would like to keep this branch, if possible. Surely there is a way of manipulating the other branches to give this one a chance of survival.



The front after the trunk has been bent. Compared to the picture of it before the work was started, you can see just how much it has been bent



Same, as seen from the right side. The right lowest branch has dropped down even further



The lowest dropping branch is removed right at the base

Compacting once again towards the front

The previous bending of the trunk was, in the main, just downwards. After removing some branches, there is a noticeable space in the tree at the front. Although the live vein has been bent so as to touch up against the shari, by removing some more deadwood, it will be possible to bend the live vein further still and down towards the front. Once the deadwood is removed and the trunk bent further, the fixing position is changed and the rebar is replaced with a screw.



The branch which was removed had a wide spread of foliage, creating a large gap in the foliage mass of the tree, one of the aims of removing it



Front after branch removal, which has created a large space



To pull the tree down towards the front, it's necessary to change the position of the guy wire and to set a new piece of rebar



There is no possibility of having a piece of rebar in the correct position, so a screw is used instead



To move the trunk forwards, pieces of shari that are in the way must be removed before bending

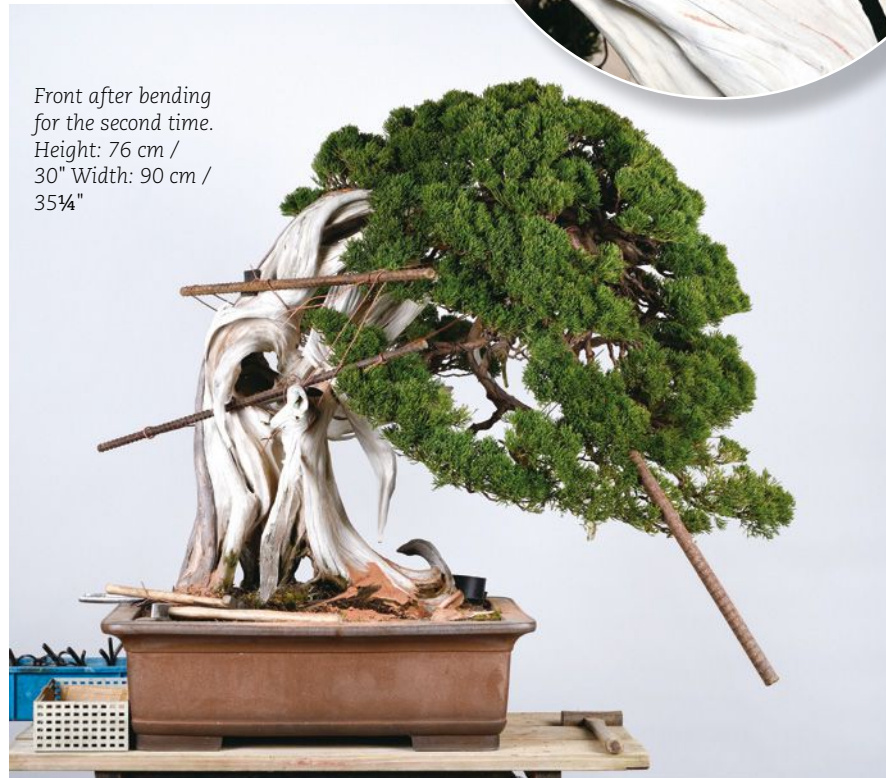
After bending you can see how the live vein has been lowered into the gap that existed between the two sections of shari. The area wrapped in tape is where the live vein has started to stretch



The cross section of where the live vein was separated from the shari. You can clearly see how much and in which direction the live vein has been bent, as well as the screw that is being used as a fixing point



This amount of shari was in the way!



Front after bending for the second time.
Height: 76 cm / 30" Width: 90 cm / 35 1/4"



Right hand side after the first bending



Right hand side after the second bending. You can see how much it has been bent towards the front

After compacting the tree

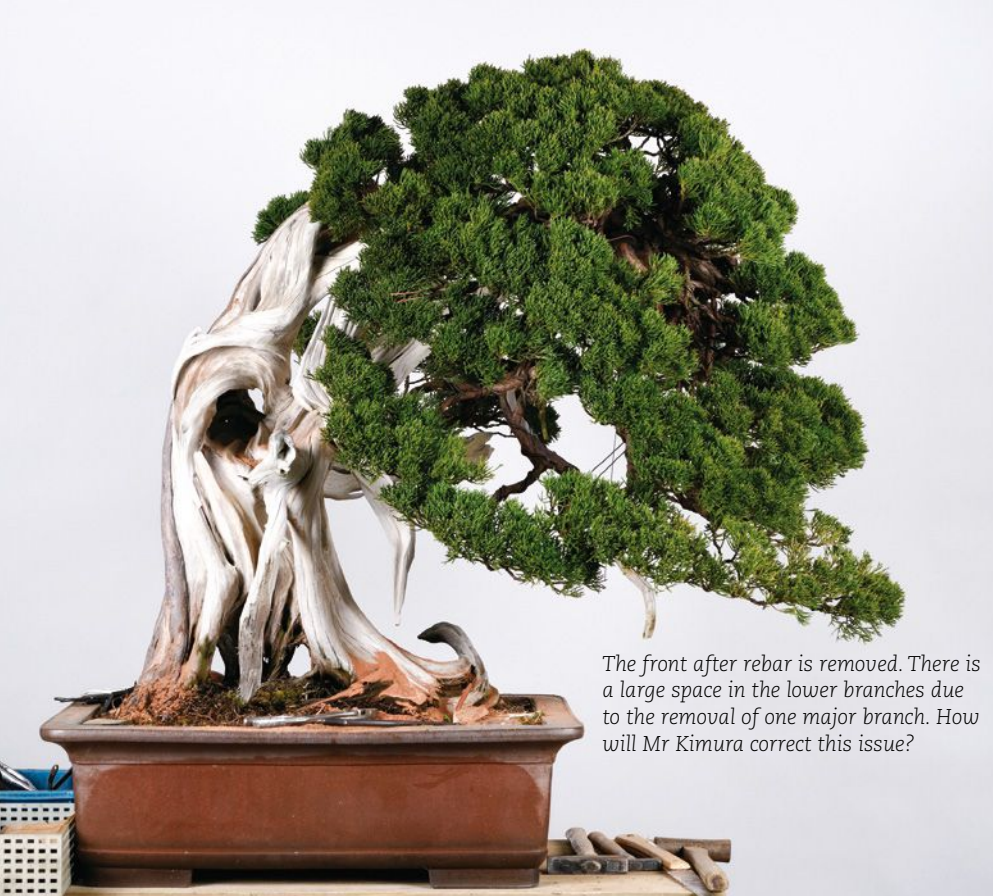
The second bending and compaction brought the tree forwards as well as down. The result of the work can easily be seen when comparing the before and after photographs. By splitting up the bending into two parts, Mr Kimura has been able to achieve his desired reduction in height by 25 cm / 9 3/4" down to a total height of 75 cm / 29 1/2".

Looking at the tree now, any further compaction would run the risk of destroying the balance between the power and character of the lower trunk and the rest of the tree. It's not just a case of removing the shari and compacting the tree as much as possible without giving it any thought; there is a point where what is possible with technique overpowers what is correct aesthetically.

After the bending was finished, the rebar was replaced with a screw and the fixing wires replaced. As the rest of the tree is styled, please pay close attention to the lower branch and the left hand side branch group.



A slight rotation anti clockwise



The front after rebar is removed. There is a large space in the lower branches due to the removal of one major branch. How will Mr Kimura correct this issue?

A slight change of front is considered

After removing the rebar and before the rough styling of the remaining branches, we saw the possibility for a slightly new front.

A slight rotation anti clockwise pushed some of the foliage around to the back and created a slightly larger spread of branches.

Inclining the tree by lifting up the right hand side and rotating it ever so slightly further enabled us to start to see the branches peeking out on the left hand side as well as compacting the overall foliage mass as it stands.

What does Mr Kimura think?



*Front before work began
Height: 100 cm / 39¼" Width: 111 cm / 43¾"*



*After compaction and rough styling
Height: 76 cm / 30" Width: 96 cm / 37"*

Fine adjustments to the styling

Comparing the two photographs (before and after), compaction has not in any way affected the dynamic nature of the trunk. The arrangement of the branches was altered according to the height of the tree; the essence of the tree remains. The key to the success is balance and harmony with the lower trunk which is unchanging. The foliage has been arranged to make the most of that character feature.

One key new feature of the compacted tree is something we touched on when looking at the possibility of a new front, the branch peeking out on the left hand

side. This has helped the compacted tree to develop a greater sense of perspective and depth than without it.

A jin which was previously hidden by lots of foliage has been uncovered, creating yet another interesting focal point.

The rearrangement of the branches in the initial rough restyling has corrected the issue of the large gap in the foliage following the removal of the large branch. The flow and direction of the tree across to the right has also been maintained, but it has been brought back in, creating a

more mature image.

Compaction of this famous masterpiece tree has brought it down to an ideal size for bonsai, but it has also brought new life to it, taking it along to the next stage of its development with a new owner as well as serving as a memorial for Mr Iwasaki.

When the tree was much larger and spreading, there was no need for a branch here



As seen from the right hand side



As seen from the back



As seen from the left

After compaction, a small branch has been brought around to peek through



Final form. Height 76 cm / 30" Width:
96 cm / 37"

Old, but elegant

François Jeker analyses Richard Fels's boxwood



Have your bonsai or bonsai material judged on its qualities and future potential. Let François Jeker's honest and constructive comments ensure that you get the most from it.

Analysis

Boxwood (*Buxus sempervirens*) in general, and especially these yamadori from southern France, are one of the species most suitable for bonsai in Europe; their hard dense wood allows the creation of very

fine and detailed deadwood features. The evergreen leaves are naturally small. The beautiful bark has a beige colour. And, normally, buds sprout easily on old wood. These shrubs are reacting very well to severe pruning, both on branches and on roots. They can reach a very great age.



Future front. A: Natural deadwood



A: Seen from the side. It's easy to understand that the big back branch will be eliminated.
B: Visual bend

Details

Boxwood. *Buxus sempervirens*
Owner: Richard Fels
Yamadori collected in the Corbières (Southern France) in 2011.
Height: 70 cm / 27½"
Width: 70 cm / 27½"
Trunk diameter: 18 cm / 7"
Estimated age: 200 years old



A: Twisted trunk without any straight part. B: Powerful nebari.



This tree is almost a ready-made bonsai; a twisted trunk with deadwood areas and well ramified branches with good distribution. These branches are young and flexible enough to stand wiring. One problem, however, a back branch is too

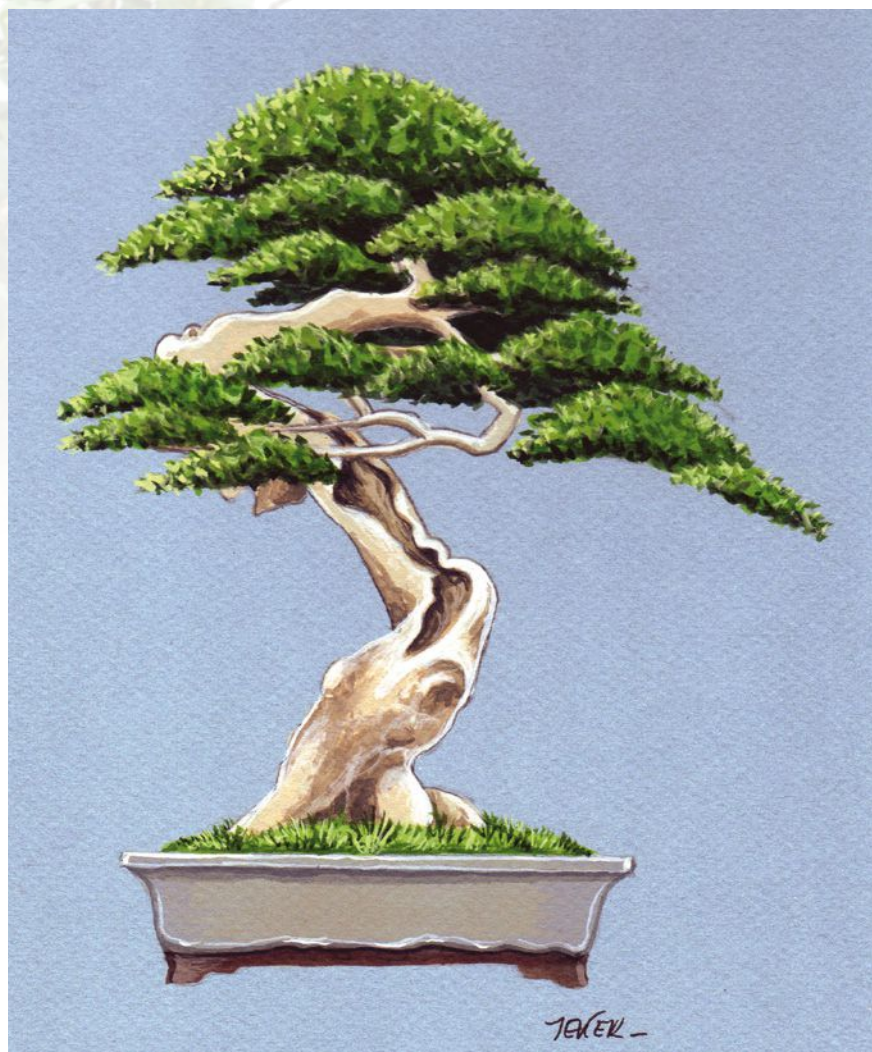
long and straight and is sucking out all the tree's energy. This boxwood has a feminine feel to it, so it shall not have a dense green mass. The styling is going to be very easy.

Design

Boxwood is a slow grower in the wild. Under very good conditions, it takes twenty years to gain 1 cm / about ½" of trunk thickness! In harsh conditions and in the mountains, it will take 3 or 4 times longer to gain the same thickness. In a pot, the trunks of these yamadori will not grow any further, but with good

pruning technique, the boxwood can develop consistent branches with good ramification. Over the first years, let them grow freely until September and then cut back to 2 leaves. After 4 or 5 years, cut back the stronger shoots to 2 leaves in June, then in September, cut back the weaker ones.

You must balance the apical dominance. Spring pinching can be performed only on mature bonsai and never more than two years in a row. The leaves of boxwood like to be wet and they appreciate organic foliage fertilizers.



'If you must choose between the Japanese rules of bonsai or enhancing the work of nature, always go for nature.'
John Naka

Aesthetic choices

The selection of the front was obvious; that angle of the trunk movement is the more interesting, especially the visual bend on the left, at two thirds of the tree's height. On that side, deadwood is well visible and the base also seems larger. The apex was positioned above the base with a short, rounded green mass, many empty spaces were positioned on the left and on the right, and it has a slightly pointed silhouette.

The first left branch seems to disobey bonsai rules; its 'armpit' is on the right, but then it comes back towards the left and crosses the trunk.

John Naka once said to me: 'If you must choose between the Japanese rules of bonsai and enhancing the work of nature, always go for nature.'

Want to send your bonsai picture, too?

If featured, you are rewarded with the signed original sketch by François Jeker.

Send via e-mail a jpeg (minimum size 1mb) of your bonsai. Photographs should be taken against a light background and from all sides. Add in your e-mail a note of the age, height and the variety.

Bear in mind that publication can take a long time. Bonsai Focus has the right to make a choice without further notice. The submitted material will not be returned.

Send your e-mail and attached jpegs to:
editor@bonsaifocus.com

Fagus crenata

Beech as shohin bonsai: We show various techniques for leaf cutting and correction of the front



Ayumu Fukano

Text and photography: Kinbon magazine, Japan, Bonsai Focus Studio. Skills: Mr Ayumu Fukano

Planning a design and improving the class and quality of any material can be a difficult process and creating a shohin tree from a garden centre beech is no different. You turn the tree round and round. Do you need this branch or that? Should you cut it off? It can all lead to indecision and the tree may be left just as it was purchased, never progressing. Here we can see how the professionals look at material and follow their process of design and creation



Beech: Height: 23 cm / 9"
Width: 27 cm / 10¾"

Front before work begins. It is a little too large to be a shohin and so a small reduction in height should be considered in planning the tree

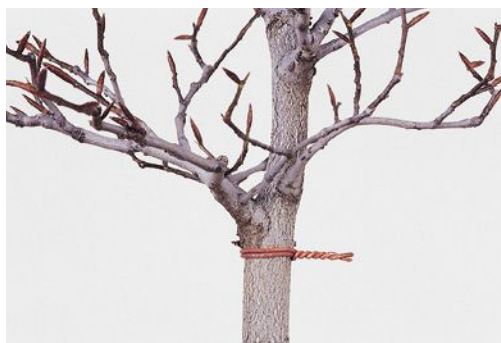
Beech leaf pruning

Even in a tree this size there will be both small and large leaves emerging. The basic technique is to cut the larger leaves so that they are the same size as the smaller ones. Cut at an angle rather than straight across.

A small and large leaf



How to cut the large leaf



Carve a small channel round the trunk at the position you want to layer. Tighten a wire into it until it is digging into the bark



Create a plastic mesh pot round the trunk and fill it with soil

Do not fill the soil too far above the layer and don't let the top layer dry out because the roots will develop here. You can use some sphagnum moss to keep it moist



Relatively easy

Leaf cutting and correction of the front: Beech is a species that is relatively easy to air layer and this tree was created in that way. A particularly small-leaved variety was chosen and the layer was taken so that the trunk already had a good sized girth for the shohin-sized height.

Air layering

With beech, in order to take an air layer you can simply wrap a piece of thick wire around the trunk and surround it with sphagnum moss and a pot.

It is possible to grow from seed but when considering the natural difference in the leaf characteristics that can occur in seedlings, it is always better to take cuttings or air layers from trees that you

know have good characteristics.

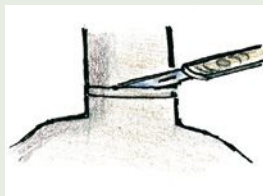
This piece of material was chosen for its leaf characteristics, but unfortunately has had nothing else done to it; neither the front nor branches have been chosen.

At this time of year, the leaves are thick and full, meaning that it is difficult to see into the tree. Even so it is the correct time of year to thin out and leaf prune foliage, therefore making it easier to see.

This technique is essential for both the creation and health of the tree, allowing airflow and light into it. If there are too many leaves removed though, there will be the possibility of leggy growth and a second flush of buds in the summer that grow in undesirable places, creating more unnecessary work for you.

Air layering a beech

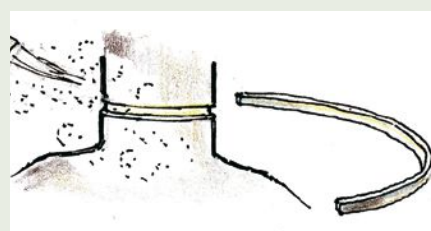
Illustrations: Peter Adams



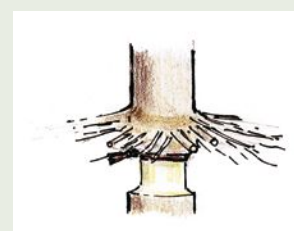
To cut a small channel use a very sharp knife. Make two cuts round the trunk about 2-3 mm apart



Use a thick piece of wire to fit snugly into the groove. Tighten



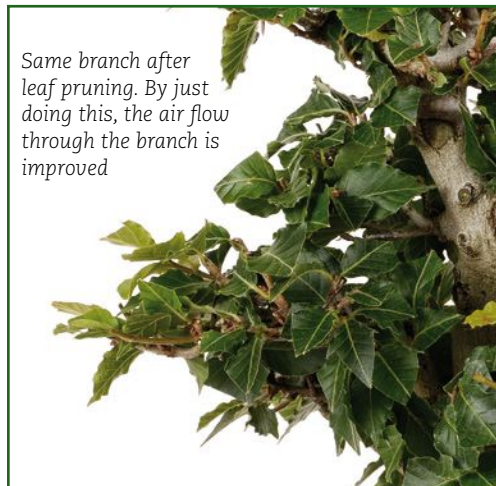
Remove the ring of bark between the two cuts. Treat the channel with hormone powder



When roots have developed remove from the original trunk



The lower left branch before leaf pruning. It has large leaves and, if left alone, the internal leaves will struggle



Same branch after leaf pruning. By just doing this, the air flow through the branch is improved



Another example of a similar beech which has multiple branches close to the base. Shown in early spring you can still see the fine branch structure.
(Bonsai: Bonsai Plaza)

Considering the front



The old front after leaf pruning. The trunk is starting to look a little straight



The new front is about 70 degrees rotated anti clockwise from the original front. The movement to the right is mirrored in the main and lower right secondary trunks

The lower trunk in the new front



Viewed from the right side. The movement towards the front is not bad



Pruning heavy branch tips



If left alone, beeches tend to develop very heavy branch tips, with multiple bud clusters. These need to be thinned out on a regular basis to ensure they do not bulk up too much



After a light pruning and thinning out. Even this is still a little on the heavy side



Beech is very quick to callus over, so do not be afraid of making heavy pruning cuts. Deal with the heavy branches before they become even more of an issue



Apex area after leaf pruning. It is necessary to reduce the height a little



It is difficult to see from the front, but the apex has been dramatically reduced

Reducing the height of the tree

In addition to thinking about the height of the tree, one other aspect must also be considered, the reduction in the size to make it truly shohin sized. Before work began the height was 26 cm / 10¼". In order to bring it down to a final size of 20 cm / 7¾", it must be compacted by more

than 6 cm / 2¼". This will not be possible by just working on the branch tips, it is going to require a slightly more drastic cut back and redevelopment of the apex. Mr Fukano chooses a branch which is growing towards the front to become the new apex, meaning that the scar created

will be at the back of the tree. Beech is a very apically dominant species that will callus well, so the priority should be on the position of the new apex rather than the size of the wound.

Compacting the lower left branch

The plan with the new front is to accentuate the movement of the trunk to the right side along with the secondary trunk. Part of that plan is to compact the balance branch on the lower left side. The position of the branch is quite low and so cutting it back very hard to make it really short will not achieve a good balance. Mr Fukano prunes the branch back as far as he can while maintaining balance, he then wires the branch to give it a little more width, pushing it towards the back.



The lowest branch is particularly powerful



Same branch after pruning. The branch has been thinned out and pruned back as far as is possible



Front



Lower left branch as seen from above after the leaf cutting. It spreads out to the front and back

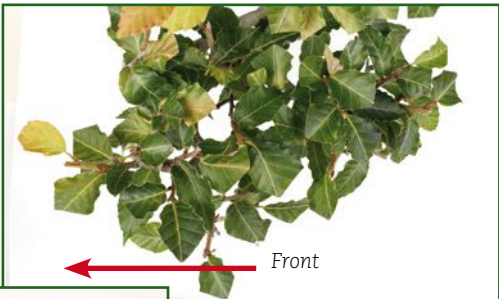


Same after pruning. The branches towards the front have been compacted a little and those branches growing towards the back are left to grow

Compacting and extending branches

Look at the lowest branches on the left and right from above. First the lower left branch which has been compacted by pruning and then spreading out to the back and front so that it doesn't grow out to the left side.

On the other side, the lower right branch has had the branch growing out of the back removed so it now focuses on the extension at the right side, the overall direction of the tree.



Front



The lower right branches as seen from above after leaf cutting. These also spread out towards the front and back

Same after pruning. The branches growing towards the back have been compacted, all the branches that grow towards the right have been left

Same after branch arrangement. Branches have been brought towards the right side to accentuate the flow of the tree

Why do we not see more beech shohin trees?

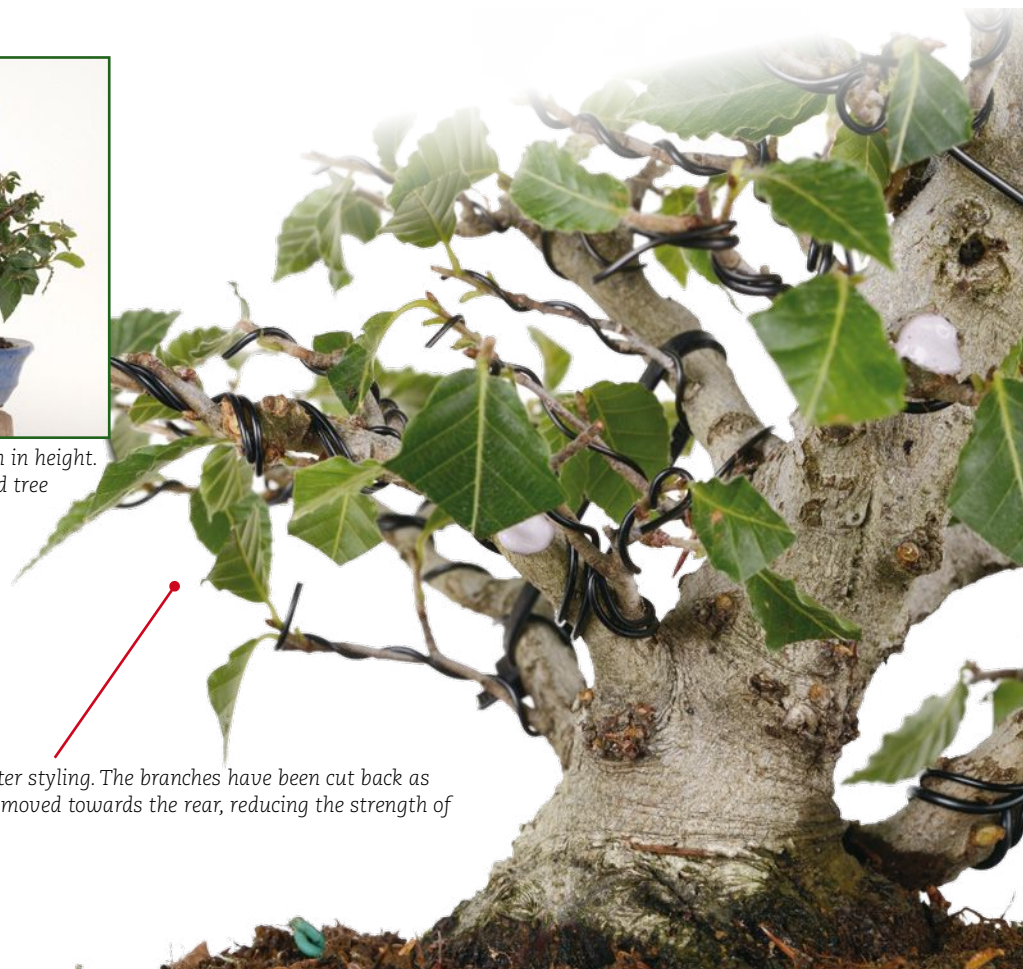
They do require a lot of work and effort to stay on top of the pruning and thinning out of the branch tips.

The tree and techniques we have looked at have corrected those problems. The heavy growth has been removed without fear of creating wounds. We've pruned back heavy growth in favour of thinner secondary branches. It really is about time that such an overlooked species comes into its own once more.



The front after the reduction in height. It has become a shohin sized tree

Lower left branch group after styling. The branches have been cut back as hard as possible and some moved towards the rear, reducing the strength of the branch



Beech as shohin material

Beech is a species that's vigorous, apically dominant and has a tendency to develop coarse growth at the branch tips, meaning that many people avoid them for shohin trees. However, this is not always the case and they should be reconsidered.

In order to make them as a shohin, they must be stopped from thickening too quickly and the coarse growth at the branch tips held back.



Easy to air layer

Beech is easy to air layer and so a thick trunked, compact tree can be created without difficulty and once grown in a small pot, the vigour and thickening can be restricted easily. Once established, the white trunk and the fine branching that can be achieved with beech makes for a very interesting tree.



Pinch back shoots to one or two leaves before they open



Bonsai: Bonsai Plaza

Long shoots on a beech in spring. If you just let these shoots go the internal growth will weaken



If you are too late with pinching you can prune back to one or two leaves. Allow the weaker and internal shoots to grow to six leaves before pruning

Front after work is finished.

Height: 19 cm / 7½" Width: 21 cm / 8¼"
(computer generated pot)

If the branches are pruned and thinned out on a regular basis to avoid them becoming too thick, it will start to develop a sense of mochi-komi. The movement in the trunk is now apparent

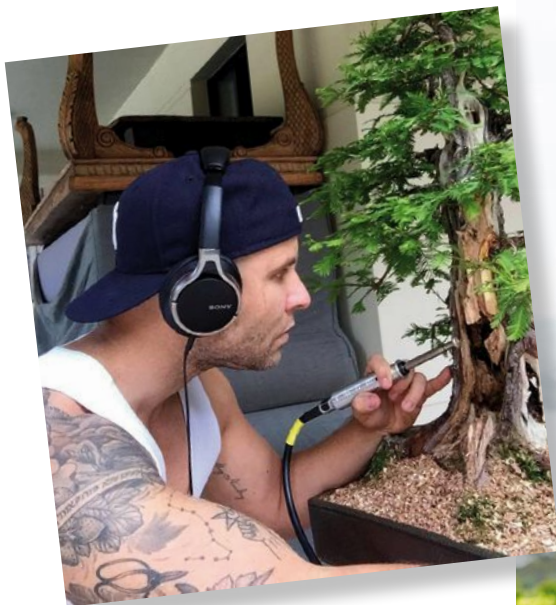


Right side after styling



Left side after styling





Chinese elm, or the *Ulmus parvifolia*, field grown stock

Mr Yesterday

The bonsai passion of David Segal

Text: Bonsai Focus Studio Photography: Simon Taylor

Australian David Segal gained most of his skills and knowledge from being on the job and surrounding himself with those who inspire

Bald cypress (*Taxodium distichum*), field grown stock



Tell us about your profession and education?

I'm the co-founder/owner of a number of businesses providing cosmetic medical treatments such as laser hair removal, Botox and breast augmentation surgery. My education is predominately derived from experience and hard work, although I hold formal qualifications in marketing and mortgage broking. I've always been a very practical person and have found formal education in a classroom not very effective for my style of learning. I've gained the majority of my skills and knowledge from being on the job and surrounding myself with people who I've aspired to emulate.

How did you get into bonsai?

About 6 years ago somebody bought me a small juniper bonsai from a florist as a gift. I subsequently killed it through over-watering and keeping it indoors. This really upset and irritated me because I didn't understand what I had done wrong. My initial reaction soon turned into an obsession, reading every bit of info and watching every bonsai video I could find online. The past 6 years have been a very steep learning curve, the more I learn about bonsai, the more I have realised I

don't know. My journey to date has been a very humbling pursuit that has taught me much respect and patience.

Who is your bonsai teacher, and what is the most important thing you learned from him?

I have been very lucky to have two very exceptional bonsai mentors in my life who've been instrumental in helping me develop and continue to mature as an artist. Leong Kwong from Bonsai South in Sydney was my very first teacher and to this day continues to share his skills and experiences with me. Leong's nickname for me is 'Mr Yesterday', as I was always trying to make trees develop according to my timeline and schedule, which resulted in some very hard and expensive lessons. The second is Ryan Neil from Bonsai Mirai, whom I continue to study with every year. Studying with Ryan is an honour and has provided me with many fundamental skills and techniques that I'm continuing to hone and improve upon every day. Ryan very quickly made me realise, that near enough is not good enough. Every time I touch a tree, it needs to be done with purpose, precision and to the best of my technical ability.



Here David is next to a paperbark teatree (*Leptospermum trinervium*)

What does bonsai mean to you?

Bonsai offers me a real opportunity to reconnect with nature, while at the same time allowing me to express myself creatively as an artist. In my

everyday life I'm extremely busy within the world of business and always find myself in a state of hurry, or on a schedule. For me the practise bonsai is a form of involuntary meditation that makes the rest of my world fade into the background. To put it more simply, when I'm practising bonsai, nothing else matters.

Do you have any other interests or hobbies as well as bonsai?

Art in general has always been an interest. I'm constantly going to museums, art galleries and to exhibitions. From them I draw much inspiration in my own artistic practices. I love to travel, experience new places, cultures and meet different people from around the world. Living down here in Australia, so far away from everyone

Born in:

Maroubra, Sydney, Australia in 1980

Education:

High school / University: business administration / TAFE: certificate IV marketing / cert III mortgage broking

Profession:

Business owner / entrepreneur

Into bonsai since:

6 years ago when I received a bonsai as a present; from that gift it all started.

Favourite species:

This changes constantly, right now it's the paperbark tree, an Australian native species.



When I'm practising bonsai, nothing else matters.



Surrounded by material with lots of potential



Leong, Ryan and I together at Bonsai South (Leong's nursery) where I first started studying. Ryan came to Australia 2 years ago and did some workshops and demos there



Working on his juniper forest

else, it's easy to forget about the rest of the world, so I make an effort to embark on as many adventures as possible. I'm also a big lover of music and have been playing drums for close on 20 years.

What trees do you most like to work on?

I can honestly say that I don't have a preference for the type of tree I work on. Every piece of material presents its own unique challenges; working with a variety of species increases my knowledge base

and skills. I have to adapt my approach accordingly. Perhaps, as I continue to mature as an artist, I will develop a niche or speciality; however, at this stage I'm happy to take everything on board.

Do you have a bonsai that is your favourite?

At Bonsai Mirai there is a unique pygmy cypress forest planted on stone; many may have seen this on the promotional video for the Artisans Cup not too long ago. On my very first visit to Mirai, I was

lucky enough to be there and assist with its creation process. It was freezing cold and I remember not being able to feel my hands as I mixed muck in preparation for the planting. Even though my input was very minimal, I feel a certain connection with this composition and it's been very rewarding to see it develop and mature further every time I find myself back at Mirai. It's a truly magical bonsai that gives me a sense of awe and wonder every time I look at it.

Do you favour the Japanese or Western bonsai style?

I appreciate both for different reasons. I feel many Japanese bonsai have a unique style: precise, extremely refined and created with methodical, near faultless technique. Western bonsai is still very much in its infancy, but the natural, less constrained style of Western trees is, in general, in tune with my own aesthetics. It's very exciting to see artists who have studied in Japan coming back to the West, creating trees with Japanese techniques and discipline.

How do you think bonsai will develop in Australia? Do the young find it interesting?

Most bonsai in Australia have, up until very recently, been created using field grown stock or urban yamadori. There has been a general consensus amongst a large cohort of the Australian bonsai community that Australian native species were no good for bonsai. I've heard it said that they are too difficult to collect and wouldn't thrive as bonsai.

However, there is a groundswell of young and enthusiastic artists coming into the community who are happy to push the envelope and have started experimenting with collected native trees. From what I have seen, Australia has exceptional yamadori material that will, in time be every bit as impressive and unique

as yamadori being collected elsewhere round the globe. One species particularly, the paperbark teatree, *Leptospermum trinervium*, has been the target of recent collecting trips.

You studied with Ryan Neil for some time; what is your most memorable moment?

Walking into Bonsai Mirai for the very first time was an exceptionally special moment for me. I would compare it to entering a high end department store and sampling every one of the fragrances at the same time. It was, quite simply, a sensory overload and was almost too much to take in all at once. Every time I go back, I see something different, a tree that was there before, but didn't really notice because of the sheer volume of world class bonsai in such a confined space. Working

Juniper forest planted on a slab alongside Ryan for an extended period of time you notice a few things. Firstly, he's extremely humble and friendly, his work ethics are cyborg-like and his ability to explain concepts in a simple and digestible way is unlike anything I've experienced before or since.

I notice you have a tattoo on your arm of bonsai shears, does that mark something special?

Tattoos are meant to be forever and to me, the bonsai shears were a unique symbol of my lifetime commitment to the craft. It has also turned out to be an interesting conversation starter, as many people have asked me the same thing and it's provided me with an opportunity to share my knowledge and passion of bonsai.



Amazing juniper at Ryan Neil's Mirai



Bonsai from seeds and cuttings – why bother?

By Tony Tickle

In the previous issue of Bonsai Focus I extolled the virtues of yamadori and its place in bonsai creation, plus the fact that it was a shortcut to creating a mature bonsai. Bonsai from seed is not something many practitioners consider when developing material for bonsai. We are all familiar with 'Bonsai Tree Seed Kits' and are knowledgeable enough to know that there is no such thing as 'bonsai seed'; only tree seed. Growing a bonsai from seed may well appear a long term commitment; however some very credible bonsai have been created in less than 15 years by individuals who have recognised the joy to be gained by doing this.

I know that most visitors to shows are more impressed when, having admired a beautifully ramified tree, perfectly formed and presented, they 'discover' that the tree was grown from seed by the owner. The tree shows years of concentrated work and expertise to arrive at the vision presented.

I recognise that a lot of the work I have done will never see the best result as true mature bonsai can take generations to realise. That does not stop me making trees; the joy for me is the process and not necessarily the end result.

Growing bonsai from seed allows you to be involved in every aspect of your tree's development, so you have the satisfaction of knowing that the work of art before you is completely of your own creation.

Deciduous trees created from seeds and cuttings can make the best bonsai simply because all aspects of the growth can be determined from the very start. You can begin shaping and pruning much earlier in the tree's life. This way, you can train your plant as it grows, rather than having to re-train what has already been established. The nebari can be properly formed, the taper and branch structure fashioned and any movement in the tree created early.

There is one area of bonsai for which growing from seeds and cuttings is the ONLY way to create the best bonsai and that is in the world of shohin. It cannot be denied that currently the best shohin trees originate from Japan. They dominate the exhibition circuit and invariably win the awards because they are mature, beautifully styled and presented as a 'finished' image. However, these trees have been produced in their thousands in specialist nurseries and they have been methodically worked over many years by experienced hands.

Every aspect of the imported tree has been carefully developed

and with the end image having been considered at the seedling stage. There is a whole business model whereby nursery-men start the tree and, after the tree has reached a particular stage, the best are selected and sold to artists who develop and refine them. Typically, this is a 10 to 25-year process depending on the species and level of maturity in the finished tree.

I cannot see a display made up solely of home grown native European species securing a prize in a major show for many years to come. This is not to say that it will never happen, but it's simply a case of time, expertise and determination.

The level of commitment and slow return on investment prevents most bonsai practitioners from starting the process. I am aware that there are a few dedicated practitioners who are developing shohin material for the future. They will not see a return on their labours for many years, yet that does not stop them from investing in the future and perhaps this is the big issue.

If you are determined, gain the expertise. Plant seeds, develop cuttings and secure the future of native trees that will be shown at bonsai exhibitions sometime in the future.



Hinoki

Simple garden material made into a cascade style bonsai

Text: Bruno Wijman Photography: Bonsai Focus Studio

The tree used in this photo demo is a hinoki cypress (*Chamaecyparis obtusa nana*) and simply comes from a garden centre. It's a non-grafted tree that has been growing in this pot for about five years. It's material that can be easily obtained and does not cost much. Bruno Wijman guides you through the process

Analysing the tree

Bruno: Take a close look and you'll see that the trunk has wonderful movement with a shari (deadwood) at the base. The

root base (nebari) has roots on only one side; this makes it suitable for styling as a cascade. The choice of front always comes down

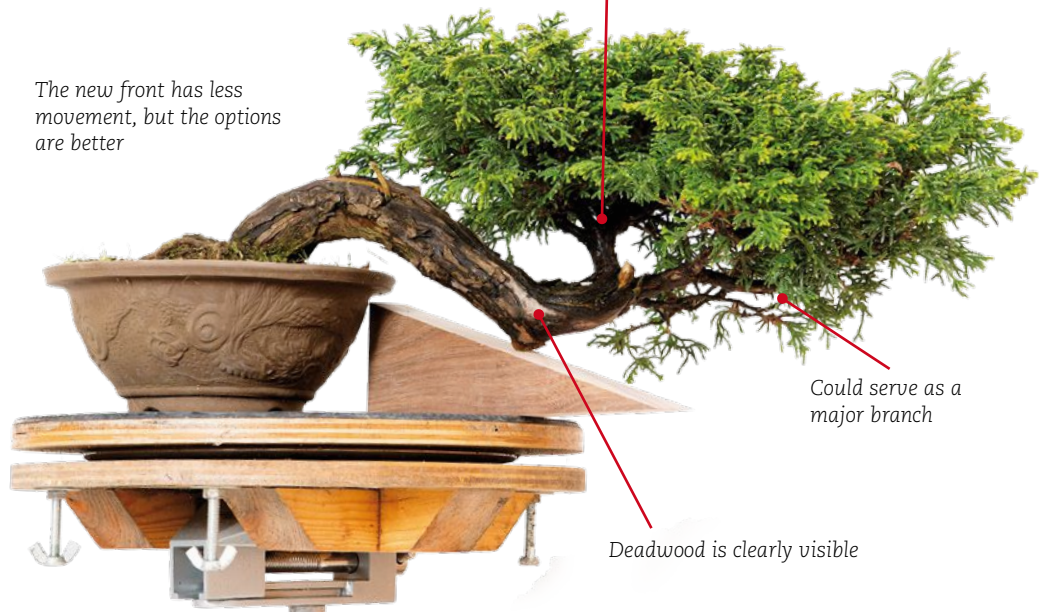
to what you think is important to show. In this case, the deadwood is a key element in the trunk making my choice easy.

The shari or deadwood already has a lot of callus around it which indicates it has been there for some time. The callused bark adds age and maturity to the tree, just what we need. To improve the trunk's movement I tilt the tree to the right and let it drop down until the line of the trunk is more pleasing. The top, where most of the foliage is located, curves back to the viewer. In this position the rather simple shape of the trunk is less dull and the shari can be seen more clearly. Even the roots are more visible and they give the impression of a tree grasping rock.



The tree seen from the back. It has fine movement in the trunk

The new front has less movement, but the options are better



The front

A better position for the tree. It should be planted this way in its future pot

The foliage is very bushy. I need to remove some branches to get an improved branch structure

Removing the branches

After examining the tree I find that the trunk's movement and its branch setting are optimal and so I decide to go for the new plan and remove any branches that are not useful for the design. Some thicker branches are perfect for making jin so I leave the stumps. These jin can come in handy for attaching guy wires in any case.



There are many small side branches



Weak branches are being removed. Branches which grow in clusters are thinned out



To add character some stumps are made into jin. First ring bark with concave pliers



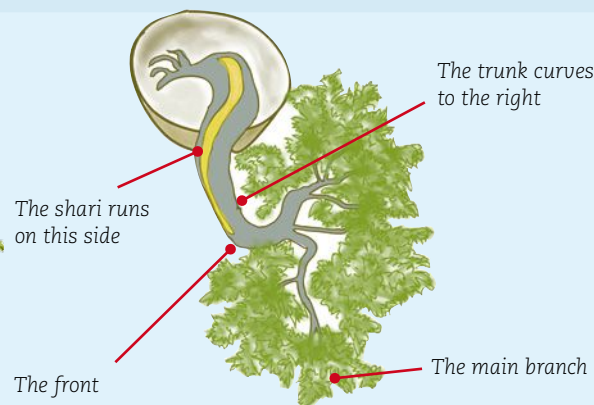
Squeezing the bark of the stump with jin pliers



Peeling off the bark



After thinning the branches



Hinoki - HUSBANDRY



Propagate:

With cuttings, or even by seed

Placement:

Hinoki can withstand cold; however, protect against severe cold, wind and frost. It's better not to let the roots freeze for long periods, so keep in a cold frame or polytunnel. During summer, place in full sun



Pruning:

Prune from end of spring. Use fine shears to cut the strong fan shaped foliage at the base. Don't pinch the foliage tips.



Repotting:

Because you have to water hinoki frequently, a very good drainage soil is necessary. So use a mix of Akadama and Kiryu or volcanic grit in a 50-50 mix.



Watering:

Contrary to other conifers, hinoki doesn't like to have dry feet. So water thoroughly and avoid drying out. It's better to do this with rainwater because this helps to maintain a suitable pH balance.

Wiring:

Wire with aluminium or copper wire. Wire the main branches, but try to avoid over wiring the small branches. Heavy branches can be bent helped by raffia, or even partially split.



Wiring and bending the branches

You could use aluminium wire, but in this case I prefer to work with copper wire.

The growth of the hinoki is very dense so it's sometimes hard to reach between the branches to wire them.

After wiring I bend the flexible branches to form the shape.

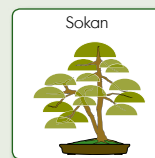
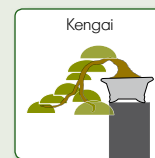
I end up with a fine han-kengai (semi cascade).

In its new position the roots are clearly

visible. Personally, I don't much like bare roots, but it works here very well and adds to the natural appearance of the cascade. In nature, a tree hanging over a cliff receives pressure from heavy snow during winter as well as its own weight. As a result the roots on the opposite side develop very strongly.

As a pot choice there are many options: reddish to dark brown, a very simple style to a more rough shape. Just follow your taste, but bear in mind that a pot should hold the tree stable. To allow the tree to recover I will repot next spring, so I have plenty of time to go pot hunting.

HINOKI - STYLES



First wiring the large branches



Then working on the smaller branches



Wiring the top branches

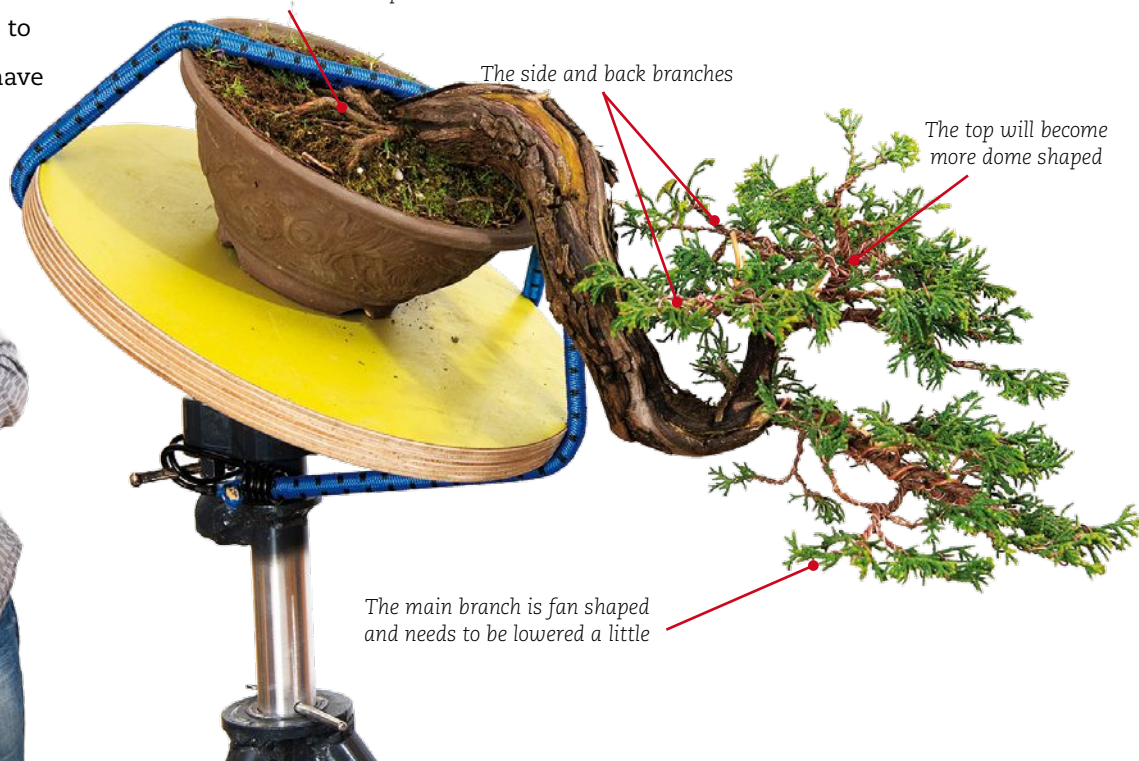
After wiring the branches

The roots add visual power

The side and back branches

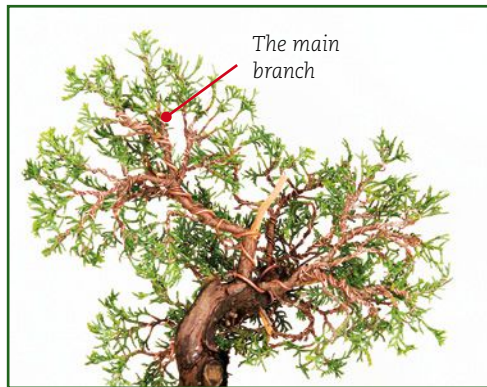
The top will become more dome shaped

The main branch is fan shaped and needs to be lowered a little





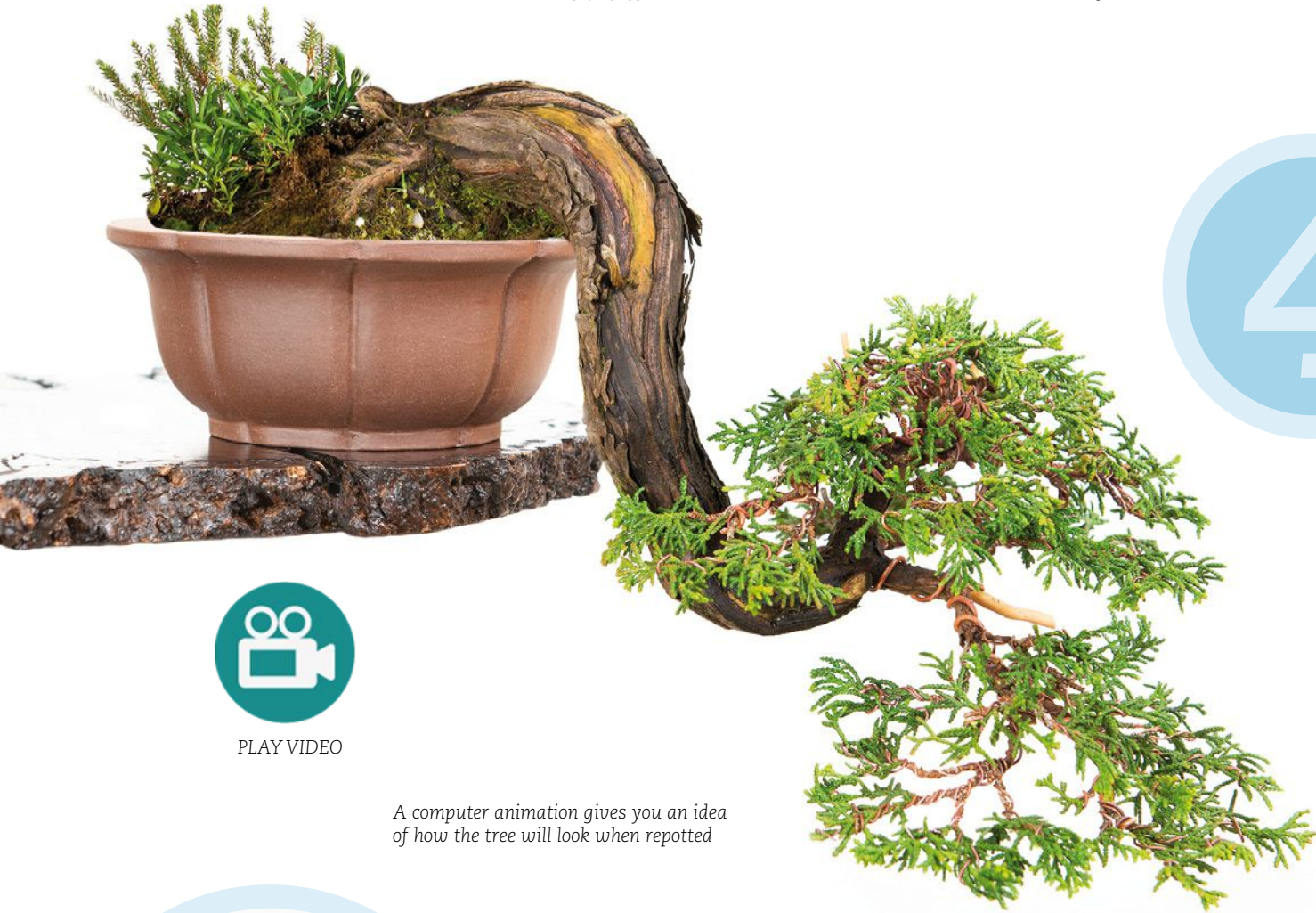
A side branch adds more depth to the design



Seen from underneath, notice the fan shaped branches



A very well rooted tree; next spring I can remove some of the roots without risk



PLAY VIDEO

A computer animation gives you an idea of how the tree will look when repotted

HINOKI - SPECIES

Common name:

Hinoki cypress

Genus:

Chamaecyparis

Higher taxon:

Cupressaceae

Species:

C. obtusa

Skill level:

Beginner to advanced.

Soil type:

Medium rich, but well draining, with 50% fine gravel added to the mix.

Flowers: In early spring, male flowers red and the females bluish, with clusters at the tips of the shoots.

Fruit: A rounded cone with 8 scales.

Foliage:

Scale-like, small, pointed; the tip is often slightly free of the shoot. Dark green with paler tips. Branchlet arranged in flattened sprays, aromatic when crushed.

Bark:

Purple-brown and flaking.



Photo: Matt Smith

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Sonntag, 11. 09.2016

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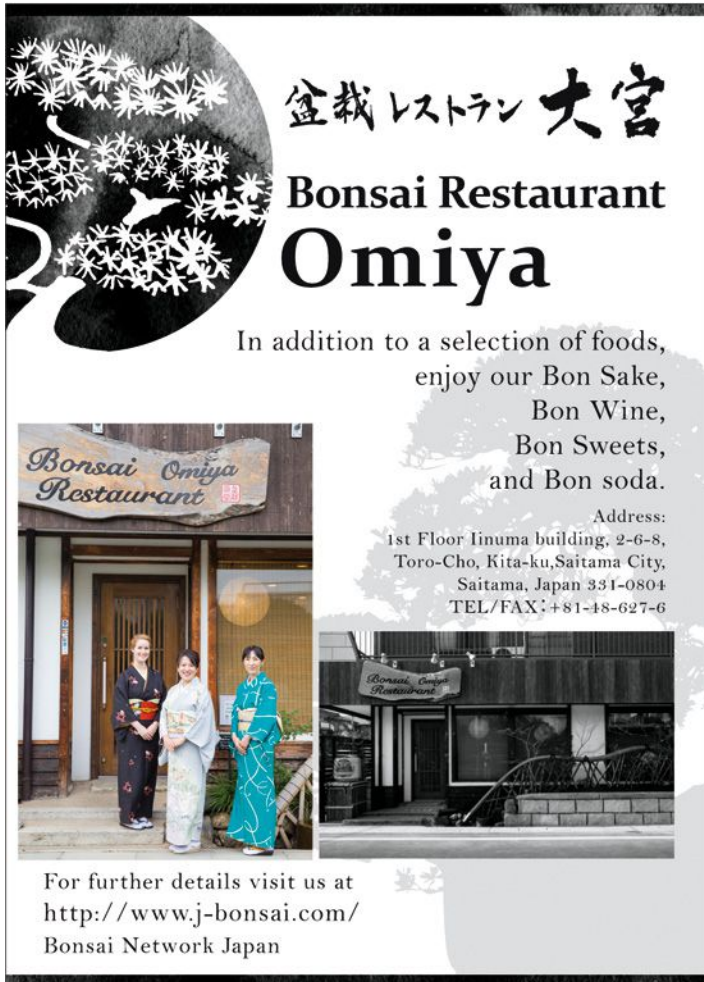


*Yamadori Colorado Blue Spruce Class
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Cool me down

Watering bonsai during the heat of the summer growing season

Text and photography: Kinbon magazine, Japan. Bonsai Focus Studio

During the summer months through to September the sun will be intense. Deciduous trees with many leaves, or fruiting trees with lots of fruit bearing branches, will dry out quickly so they'll require plenty of water. If they are allowed to dry out leaves will burn, fruit will drop and, in severe cases, more permanent and serious damage can occur. The most important thing to do during at this time is to take extra special care with watering

Water during the summer

It is obvious that trees need watering when the sun is strong and beating down on them and their need for water continues until autumn. This is particularly true for smaller bonsai trees like shohin or chuhin. Where the pot size is small extra special care must be given to these bonsai in the summer.



Trees with hard surfaces find it difficult to absorb water. Submerge them entirely in a bucket of water to ensure complete penetration

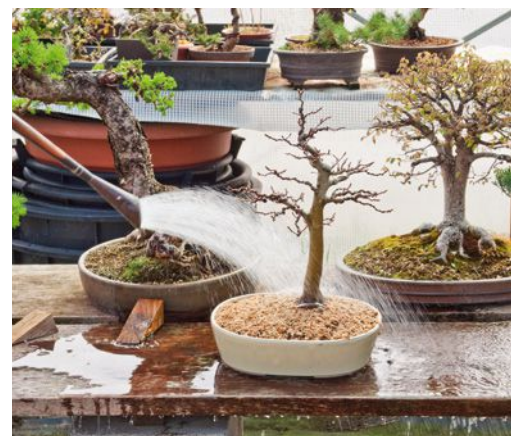
A sliding shade cloth over the benches can be used for protection on hot days or cold



On hot days, trees that are easily damaged by sun such as fruiting and deciduous trees, or anything that is damaged or unhappy, should be protected under a shade cloth. Conifers that are strong can be placed in full sun



After repotting don't let trees dry out. Sphagnum moss used as a cover over the soil surface is excellent for retaining moisture



How to water your trees



Water the pot and not the tree so that it penetrates the soil and gets to the heart of the root ball



Water the back of the pot as well as the front. Apply equal amounts of water throughout the pot. There are plenty of examples of the back of the tree drying out and becoming damaged



Water the foliage in the late afternoon to help the tree to cool down and to protect it from spider mites



Dropping leaves

This Chirimen kazura, or Asiatic jasmine, (*Trachelospermum asiaticum*) is showing signs of drought damage, the leaves are brown and falling off. If all the leaves drop off at the same time there is a chance of recovery; there is, however, root damage inside the pot and so excessively watering the tree afterwards will further damage it. After watering, place the tree at an angle and ensure that the soil dries slightly before watering again.



Photo Björn Björholm



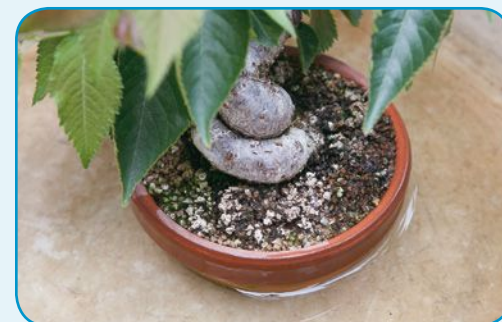
Use a fine nozzle for a great spray effect

If you have signs of drought . . .

Dealing with trees as the leaf tips are just starting to show damage



This cherry tree is showing signs of drought damage in the leaf tips. They are drooping



Place the tree in a bucket of water to ensure complete penetration of the root ball as drainage and water penetration may be insufficient when watering normally



After 20 to 30 minutes the leaves should begin to strengthen and look healthy and strong. With large leaved deciduous trees it is easy to spot the signs of drought damage early

Visit the World Bonsai Convention in Japan



The 8th World Bonsai Convention

The WBC will be held in Omiya, Saitama City, north of Tokyo, Japan from 27 - 30 April 2017

Every 4 years the World Bonsai Friendship Federation holds a World Bonsai Convention somewhere in the world. The 1st WBC was held in 1989 in Omiya (now Saitama city), Saitama, Japan hosted by the Nippon Bonsai Association.

After 28 years the World Bonsai Convention will return to its birthplace and the Mecca of bonsai, known as Omiya Bonsai.

Demonstrations by:

Masahiko Kimura, Hiroshi Takeyama, Kunio Kobayashi and Shinji Suzuki. A number of other international bonsai artists are yet to be confirmed.

Visit Omiya Bonsai Village:

Stroll through the famous gardens, all of which will be open during the WBC. No entrance fees. Omiya Bonsai Art Museum, Kyuka-en, Fuyo-en, Mansei-en, Seikou-en and Toju-en. There is also the old Hikawa-jinja Shrine.



Japan. Endless Discovery.



Travel together with Bonsai Focus to Japan in April 2017 for the 8th World Bonsai Convention

The Tour*

April 22nd - April 30th

9 DAY TOUR PROGRAM

Saturday, April 22:

Departure flight from USA, Europe, Canada etc. to Osaka, Japan.

Sunday, April 23:

Arrival Kansai (Osaka) International Airport. Hotel Agora Regency Sakai ****, Sakai Osaka. Assemble all participants at Bonsai Focus tour desk in the hotel lobby. Optional: Excursion to Osaka Castle

Monday April 24:

Breakfast. Visit to Bonsai Garden & Nursery Fujikawa Kouka-en. Lunch at local restaurant. Bus tour to Kyoto. Sightseeing tour of Kyoto
Transfer to Kyoto Royal Hotel & Spa****

Tuesday, April 25:

Breakfast. Visit Kyoto Golden Temple. Lunch at local restaurant. Koju-En Shohin Nursery. Ryoan-ji bonsai temple & Silver temple

Wednesday, April 26:

Breakfast. Shinkansen bullet train to Tokyo. Lunch: Japanese style Bento in the Shinkansen. Shunka-en (Kunio Kobayashi Bonsai Garden). Transfer to Sunshine City Prince Hotel****, Tokyo

Thursday, April 27:

Breakfast. Masahiko Kimura Bonsai Garden, Omiya
Lunch. World Bonsai Convention Opening-ceremony
Bonsai Focus welcome cocktail, Palace Hotel, Omiya

Friday, April 28:

Breakfast. World Bonsai Convention Exhibition

Saturday, April 29:

Breakfast. World Bonsai Convention Exhibition

Sunday, April 30:

Breakfast. Flight back from Narita airport, Tokyo

* We reserve the right to make changes to the program if necessary.

6 DAY TOUR PROGRAM

April 25 - Departure flight from USA/Europe

April 26 - Arrival Tokyo, Japan. Transfer to Hotel

April 27-29 - Same program

April 30 - Departure Tokyo

Prices

Tour price 9 days: € 2590* / \$ 2950** per person

Tour price 6 days: € 1650* / \$ 1875** per person

*A deposit of € 500 / \$ 650 before September 20th is required for confirmation of reservation. **Subject to exchange rate at time of payment.

Single room supplement € 485 (7 nights)

Included

Hotel**** accommodation with breakfast. Based on shared double or two bed room. Transportation between hotels and to events in the program by train or coach.

English speaking tour guide. We offer German, French, Spanish and Italian guides for groups of 15 participants.

Entrance fees for gardens and sightseeing tours.

Tour desk in hotel lobby.

Suica travel card for JR-line trains in Tokyo.

Passe Partout for the World Bonsai Convention ¥ 40,000. If ordered together with the tour and before September 20th. This includes all admissions to the show and demonstrations. Single admission to the show ¥ 1000/day

Not included

Flight to Japan. It is advisable to let our tour operator book the flight for you so you can benefit from special group rates.

Single room supplement € 485 (7 nights)

Meals/beverages which are not mentioned in the program.

Individual tours to Omiya Bonsai Gardens etc.

Personal expenses such as laundry, telephone, tax and service charges, excess baggage, extra tariffs and charges for transportation.

Tour operator: Nippon Express



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Olea europea
Giovanni Mugnas



Quercus ilex
Raffaele Perilli



Juniperus phoenicea
Francesco Gentile
Menzione Bonsai Autoctoni



Juniperus chinensis itoigawa
Davide Cardin



Pinus thunbergii
Diego Fortuna



Vitis
Bruni Severi Moreno



Juniperus phoenicea

Marco Tarozzo



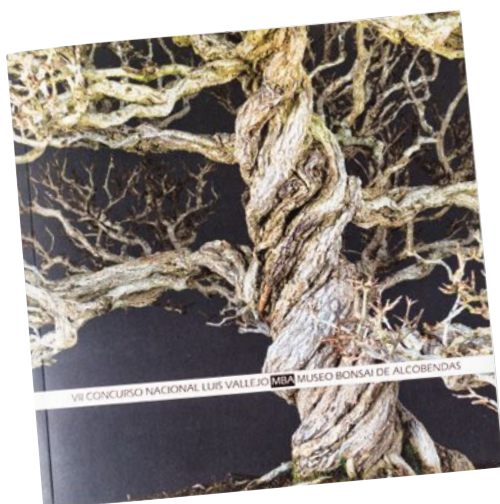
Taxus baccata

Alessandro Margutti
Premio UBI Bonsai Autoctoni



Juniperus sabina

Luis Villa / Mauro Stemberger
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The photo book of Alcobendas

The bi-annual bonsai show at the Alcobendas Museum close to Madrid, Spain, is one of the best in Europe. The catalogue of this fabulous show contains all the bonsai that were exhibited at the 2014 show. This coming autumn there will be a whole new show to be held at the same museum.

(We will keep you posted on the dates.)



120 pages, full colour, soft cover.
Photography by: Miguel Krause.

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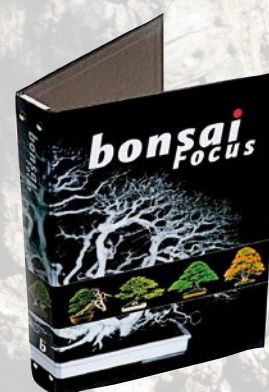
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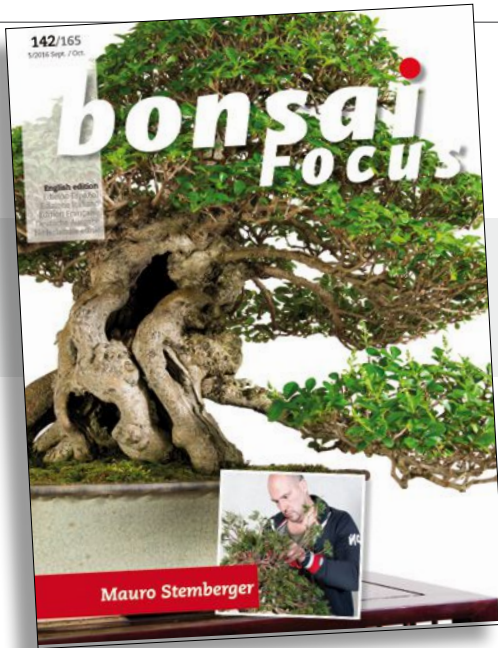


Gardenia jasminoides € 95



Jin tool 190 mm € 35





Issue 142 September / October



No such thing as an average day

Andrew Sellman lives his bonsai passion at the garden of the Urushibatas, the Taisho En.



Stones from the mountains

Suseki that resemble mountain scenes are set up in tokonomas.

Radioactive?

Have bonsai become so radioactive that we need protection like this? Mauro Stemberger explains what's really going on.



Risen from the ashes

Serge Clémence restyles an old mountain pine.



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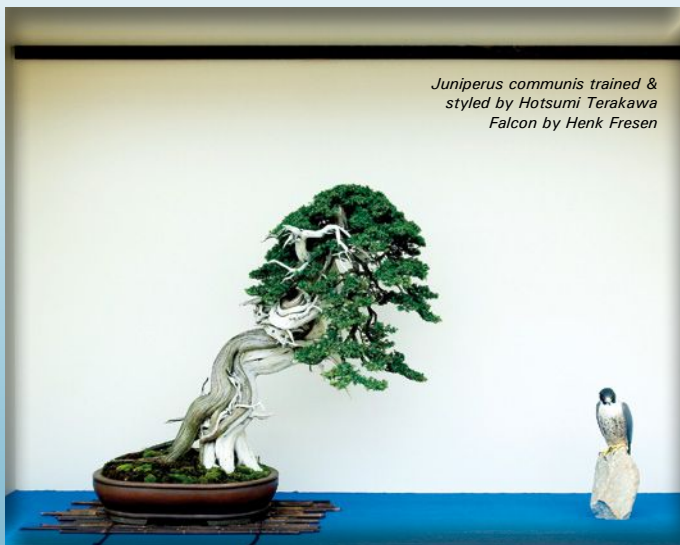
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Registrations:

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

www.bcibonsai2017.com and register online.

(Online registration activated from January 2017)

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