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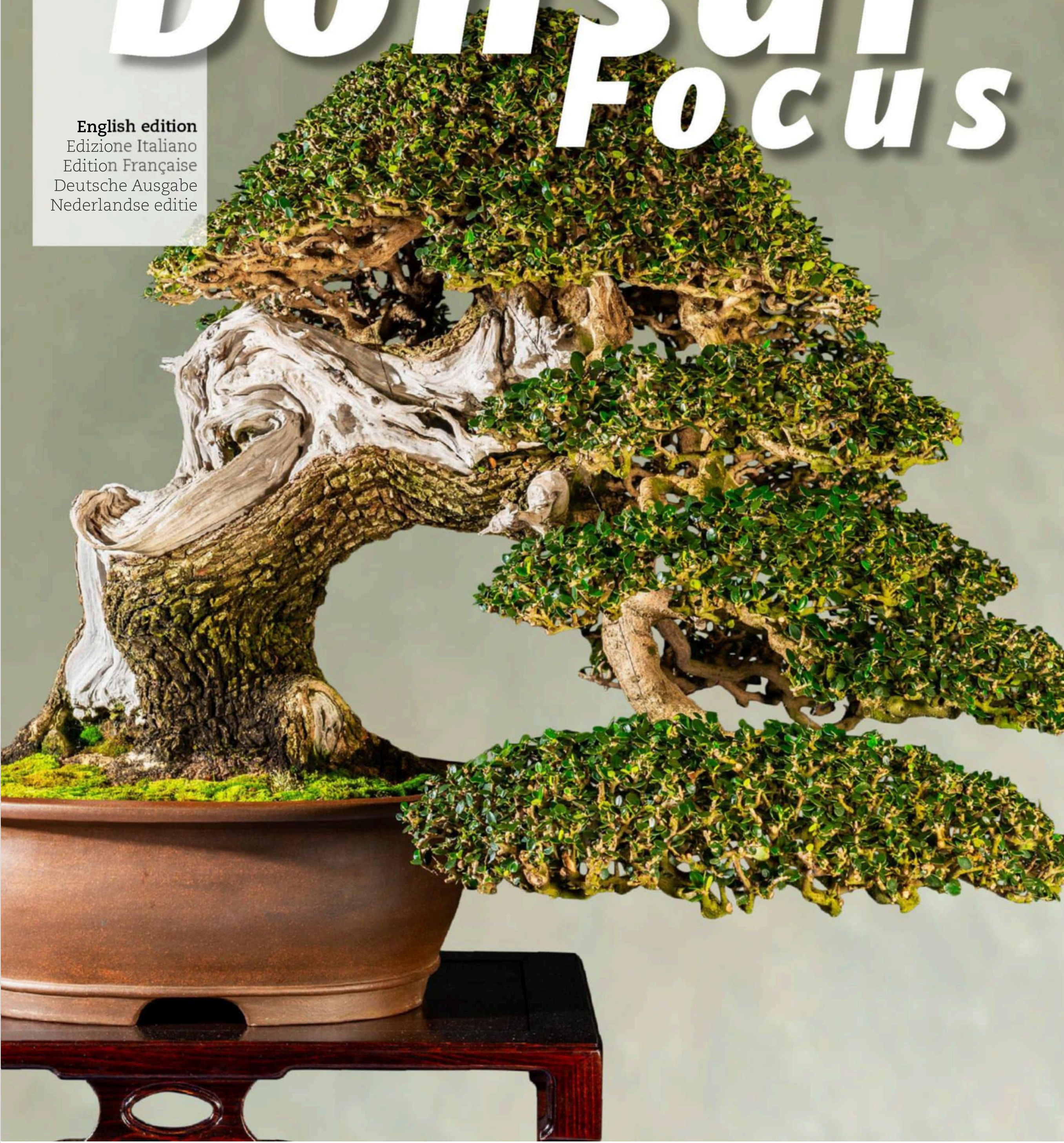
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Peter Warren



EDITORIAL

Life choices

Although his parents did not entirely agree, young Korean, Seong-hoon, had already chosen to become a bonsai artist before his first day at University. After graduation, he managed to get an apprenticeship at Shinji Suzuki's bonsai garden in Japan. He followed his heart and passion and now wants to bring Korean bonsai to the next level. In his very first photoshoot for this magazine we show him working on a huge red pine, which seems to be more suited to the garden than bonsai. However, it's a big creative challenge for this aspiring young Master.

Luca Tamburello was well on the way to becoming a successful chef in Switzerland. But his love for the Japanese arts pushed him into making a switch and become a bonsai artist instead. Self taught with the occasional help of bonsai experts, yet he was not satisfied. He had more hunger for knowledge, which led him to Japan. In his studio overlooking Lake Maggiore, he now works on high-end material for clients.

Jarek Lenarczyk did not really have a real goal in life. Through his fascination with Japan, with its martial arts like karate, judo and kendo, his interest in bonsai started to grow. Then a book on bonsai made him realise that this was to become his life choice.

Many choices need to be made when one puts together a large show that combines suiseki with bonsai. A team of Swiss bonsai and suiseki enthusiasts, named Kyoseki, started to look for a suitable venue where they could let their displays do the talking.

Bruno Wijman's yew, often used for hedge purposes, is a fine example of turning an uninteresting tree into something specially stunning. Cutting it down brutally to more than two-thirds and using only its lower foliage perhaps seems a daring choice for many of us, but the result really speaks for itself.

If you visited the last edition of The Trophy, held in Belgium last February, you were spoiled by the choice you could find. To make things easy, we have put together a selection of the best bonsai and pots seen at that epic show for you to enjoy.



Farrand Bloch
Chief editor



Our Icons



Beginner



Video available
bonsaifocus.com



Advanced



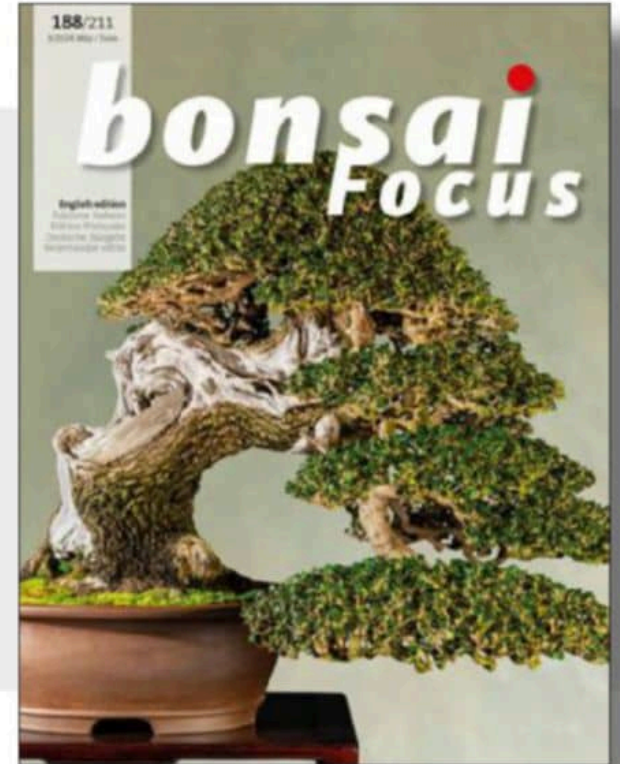
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Expert

On the cover

Olive (*Olea*)
Owner: German Gomez Soler
Photo: Bonsai Focus Studio



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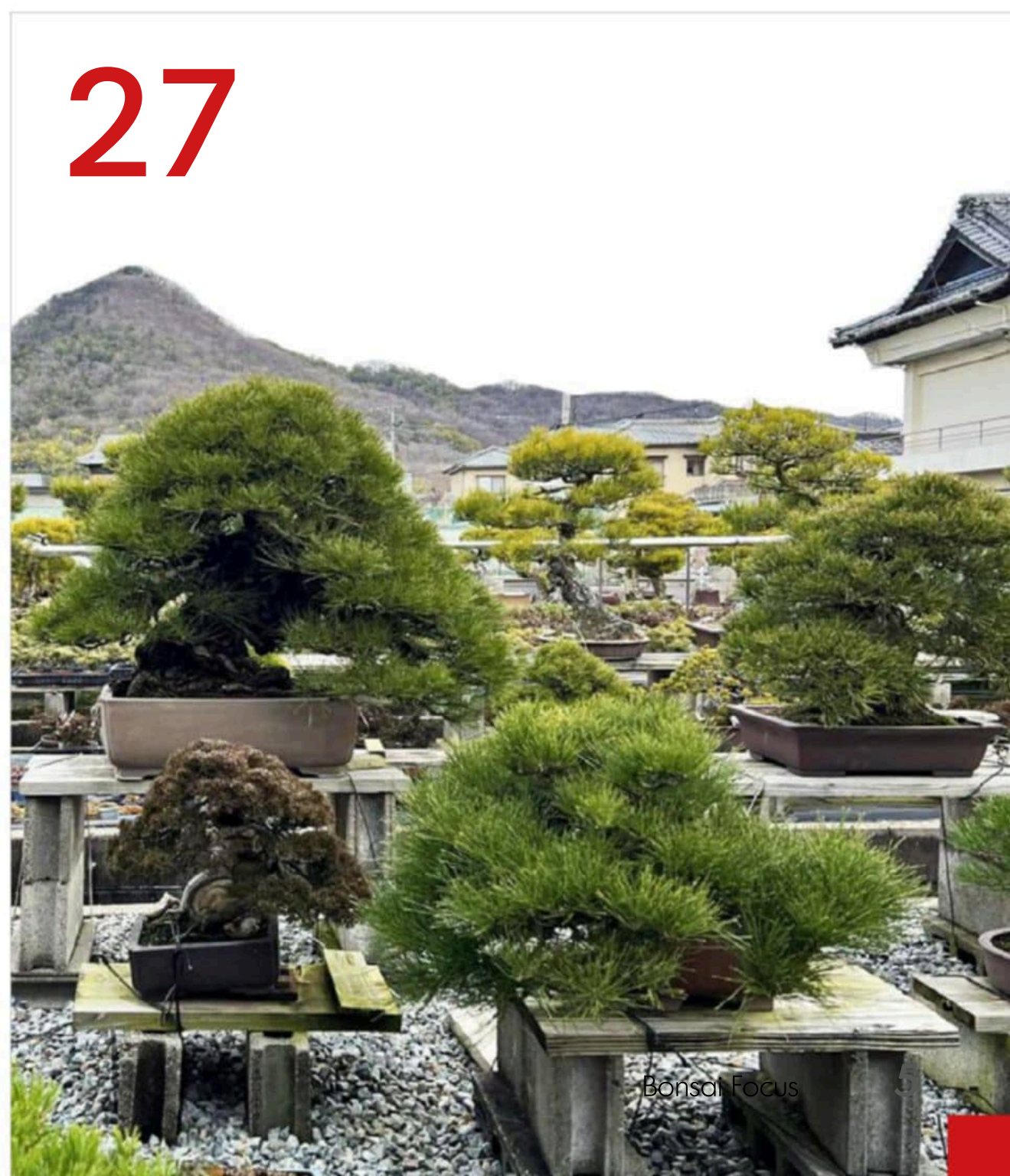
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UNIVERSUM BONSAI

The Trophy, Europe's largest bonsai event

Text: Christian Vos, Bonsai Focus Studio Photography: Bonsai Focus Studio, Facebook

The Trophy 2024, organized by Bonsai Association Belgium, took place on February 17th and 18th at the Limburghal in Genk, Belgium. Renowned as the biggest international bonsai exhibition, with the best bonsai, and all that orbits around it, in Europe



A beautiful Japanese garden, installed by Patrick De Zwart of Kuro-seki Japanese Gardens, greeted visitors at the entrance to the exhibition hall. The red carpeting guided you beside the 144 competing bonsai, including 14 shohin, 17 kifu, all of very high quality. Next there was a large separate display of 15 matured bonsai from Danny Use's private collection. And speaking of Danny Use, he carefully arranged the selected bonsai and made the whole exhibition look harmonious. Maarten van der Hoeven did his part with the selection of shohin. There were also some special side shows in the same hall. An artistic display from



The welcoming Japanese garden by Kuro-seki



*Above: The South Korean delegation at work
Left: The pot displays*



Johan Davids received a nomination for both trees, the ginkgo biloba and the Hinoki (*Chamaecyparis obtusa*). It's interesting to know that the Korean delegation was really impressed by the Hinoki, which was grown from 'just' nursery stock

The winners

First prize conifers	<i>Pinus sylvestris</i> by Mauro Stemberger
First prize deciduous	<i>Olea europaea</i> var. <i>Sylvestris</i> by German Gomez Soler
First prize shohin	<i>Pinus parviflora</i> , <i>Acer palmatum</i> , <i>Pyracantha augustifolia</i> , <i>Trachelospermum asiaticum</i> "Nana"- <i>Zelkova serrata</i> by Mark and Ritta Cooper
First prize Kifu	<i>Juniperus chin.</i> 'Itoigawa' by Xema Laguna Font

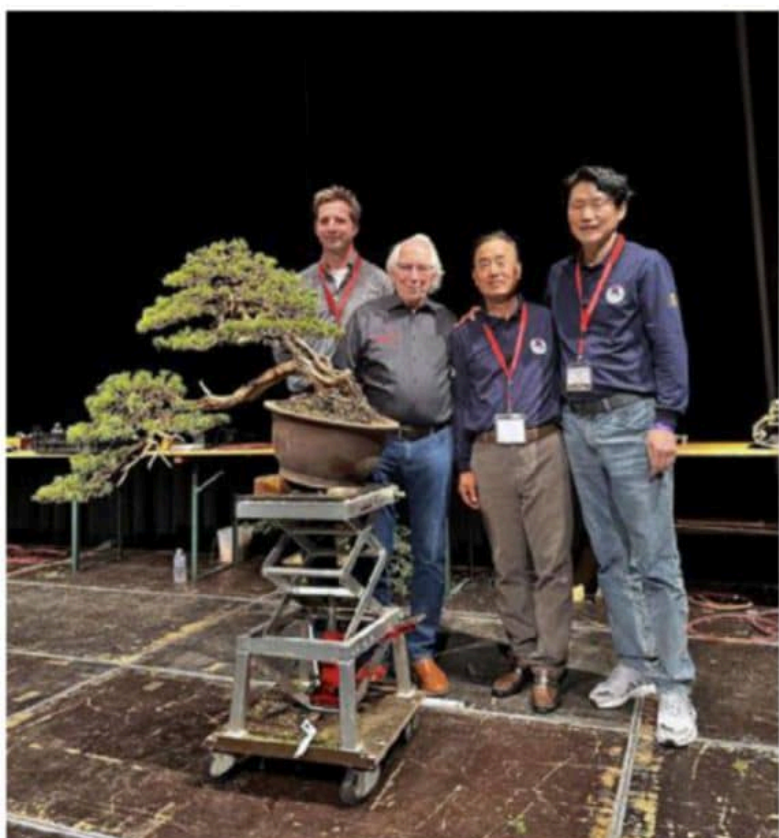
Nominations

Shohin	<i>Pinus thunbergii</i> , <i>Pseudocydonia sinensis</i> , <i>Gardenia</i> , <i>Juniperus chin.</i> "Itoigawa" <i>Acer buergerianum</i> by Jikan-en Bonsai Laboratory
Shohin	<i>Juniperus chin.</i> , <i>Piracanta</i> , <i>Lonicera nitida</i> <i>Cotoneaster</i> , <i>Acer Buergerianum</i> by Torben Brenfeldt
Kifu	<i>Chamaecyparis obtusa</i> by Johan Davids
Best Yose-Ue:	<i>Juniperus chinensis</i> by Nicola Crivelli
Deciduous	<i>Pseudocydonia sinensis</i> by Frank Jesse
BAB Award	<i>Fagus salvetica</i> by Cindy Verstraeten
Best Display	<i>Juniperus chin.</i> 'itoigawa' by Fabrice Huertas
UBE Award	<i>Punica granatum</i> by Warren Radford <i>Ligustrum</i> by Mauro Stemberger
Suiseki	<i>Ibigawa-ishi</i> by Christophe Kurz
Best Pot	Patrik Lüthi



Again it was proved to be the event where everyone can enjoy everything that is bonsai

Korean Masters after their demo on a pine. Left to right: Host, Jelle Ferwerda, Member of the organising team, Christian Vos Korean. Masters, Choi Song Ho and Lee Cheol Ho



A display featuring hand-painted pots by Sabine Besnard





Father and child enjoying a Buxus styled by François Jeker (Ruben Ciezar Villanueva: nominated Deciduous Bonsai)

Happy bonsai artist, Mauro Stemberger (left) with his winning pine and Bastian Busch with his marvellous olive



the study group Shizen led by François Jeker. The Nippon Bonsai Sakka Kyookai Europe club had built up their marvellous tokonomas, 15 in total. These featured exceptional bonsai and suiseki, all of them out of competition. Alex Rudd of the EPBC (European Bonsai Potters Collective) curated a selection of 32 displays of exceptional non-Japanese pots made by various artists. There was a special section for 23 suiseki which was, as in previous years, curated by Holger Göbel.



Above: The demonstrating artists: Left: Andres Bicocca, centre: Yannick Kiggen, right: Choi Song Ho and Lee Cheol Ho Below: The special display by the student group of François Jeker

In the adjacent large auditorium, demos were held on the Saturday and Sunday afternoons by four demonstrators, Choi Song Ho, Lee Cheol Ho, of South Korea, Yannick Kiggen, Belgium and Andres Bicocca, Argentina. Those interested in tokonoma displays could follow the lecture by Eduardo Rossi. And not forgetting the largest trade fair in Europe, a crowded section of 4300 square metres where some 100 traders from Europe. There was also a couple from the US, offering for sale everything related to bonsai.



On Saturday evening the gala dinner and prize giving ceremony took place. We were honoured by the presence of the Ambassador of Japan in Belgium and the delegates who, showing great interest, also visited the event.

As in previous years The Trophy again proved to be the event where everyone can enjoy everything that is bonsai. An event where bonsai and friendship are the main ingredients. Bonsai Association Belgium wants to express their gratitude to all those who contributed to making the event such a success.

The next Trophy in 2025 will celebrate its 25th anniversary on February 21-22-23. The BAB aims to make it something special. More news on the next event will follow shortly.

*A remarkable composition of a juniper planted on a piece of natural wood.
Created by Wolfgang Weber*



Shohin: Peter Laudahn Photo: Jörg Derlien



Ibigawa-ishi by Christophy Kurz



THE TROPHY 2024

Photos: Willy Evenepoel, Jörg Derlien

Pinus sylvestris
Mauro Stemberger, Pot: Tiberio Gracco



Buxus
Ruben Ciezar Villanueva,
Pot: Kokuzan



Juniperus chinensis, Yose Ue
Nicola Crivelli





Ceramics
Patrik Lüthi



Suiseki Ibigawa-ishi
Christophe Kurz

Shohin: *Pinus parviflora*, *Acer palmatum*, *Pyracantha augustifolia*,
Trachelospermum asiaticum “Nana”, *Zelkova serrata*
Mark & Ritta Cooper





A perfect love

François Jeker restores an old boxwood (Buxus)

Text and photography: François Jeker

An ordinary little tree, but very old, probably over 200 years, which has suffered a difficult period. Now it's time to make the most of it

Despite the precautions we take with our little trees, despite the love we show them, we are never safe from unpleasant surprises: a tree toppled over by a storm, a branch broken during transport to an exhibition, an attack by insects or fungal disease, a late frost, long periods of rain or drought that have made our bonsai fragile.

When this happens to us, we are deeply affected. We often feel guilty. What have I done wrong? So, we're left with just one solution: look after the tree until it's healthy again — and imagine a new life for it. We can also tell ourselves that this is part of the history of this bonsai tree and, as in our own lives, we can try to overcome the ordeal and make something of it.



Detail of the hollow base

This is the tree in 2015; it had already reached maturity. Planted in a Brian Albright pot set it off beautifully

A new life for a box tree

I first shaped this yamadori during a demonstration in 2013 in the Nuremberg region of Germany. Unfortunately, in 2019, the tree suffered a severe fungal attack that caused the tree on the left to die. I repotted it to change the substrate, treated it several times with different fungicides, then gave it a regular foliar fertiliser.

In autumn 2022, I cut off the top of the left tree and changed the orientation of the trunk.

A new pot

In spring 2024, I repotted the tree in a new pot. It's a beautiful pot by Klika, a little unusual in its colour, but it will blend in well with the colour of the foliage and bark. It had to be tied very securely in anticipation of the deadwood work. I'll need to use a large pair of jin pliers: if the tree isn't securely fixed in the pot, it will move, which could damage the roots.





In the spring of 2024, the tree was firmly attached to its pot using four 4 mm thick wires. The whole of the deadwood is better highlighted, both the base and the movement of the dead trunk

There will be a lot of dead wood to clear in this area

The new position shows the curvature of the deadwood on the left better, but it creates another problem: the foliage is now too far back. So, if we now adjust the orientation of the deadwood, we'll be able to move the foliage forward using wire and pulling it in position with guy wires.



Removing it would be like erasing all traces of a loved one

Working with deadwood

The question now arises: should we keep the dead trunk on the left or remove it completely? Removing it would be like erasing all traces of a loved one who has passed away. The presence of this dead part will also give a unique character to this modest little bonsai and tell us

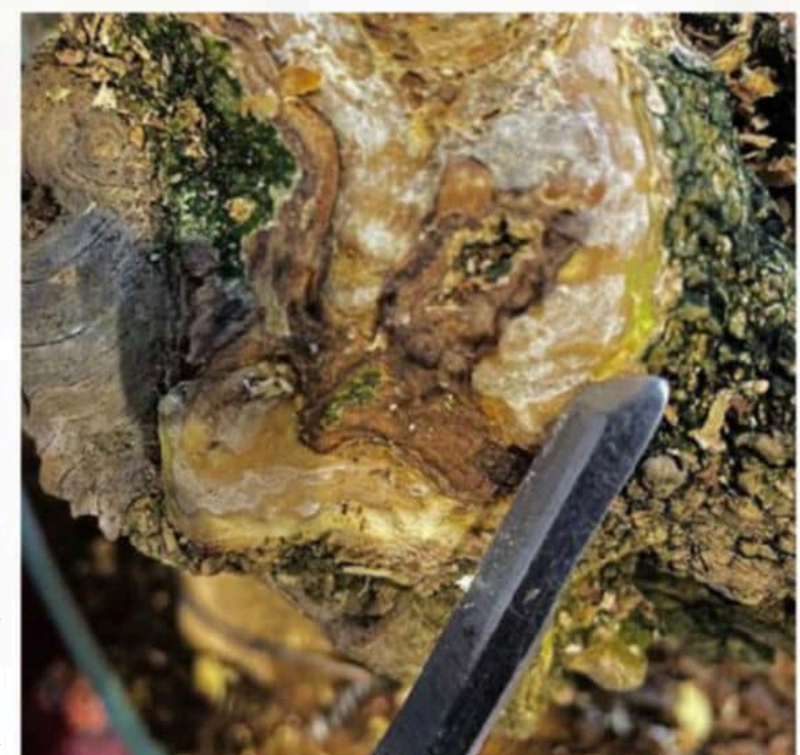
something of its past life. As always with the creation of deadwood, a very rigorous methodology is required.

This phase is often the most important: listening to the tree, revealing potential, finding the boundary between deadwood and the living vein. All you have to do is

carefully remove the bark from the dead parts, at first with a blunt tool to avoid damaging the wood underneath, then with a wire brush to thoroughly clean the wood. The tree will then give us a wealth of information that will be invaluable in guiding our work.



Using a blunt knife, first remove the bark from a visibly dead part of the tree



Then, little by little, remove it down to the living part: on boxwood, this is easy, since the living cambium is quite green



All the bark on the dead parts was roughly removed with the knife; the boundary between dead and live wood is clearly visible



The boundary between deadwood and live vein can be seen, but with a finer cleaning it will show them even more



The bark was removed with the knife, which is blunt so it doesn't damage the wood underneath



With a wire brush, you need to clean more carefully to remove the remaining bark, right down to the hardwood

This is the result. The structure of the wood is visible



We're now going to correct certain areas with the splitter: here, the bulge at the front hides movement and the natural deadwood at the back



If you want a good result, you need to chip off about 4 to 5 millimetres. If we only remove 2 millimetres, we won't be able to reveal the movement of the wood grain and the wood will look chewed

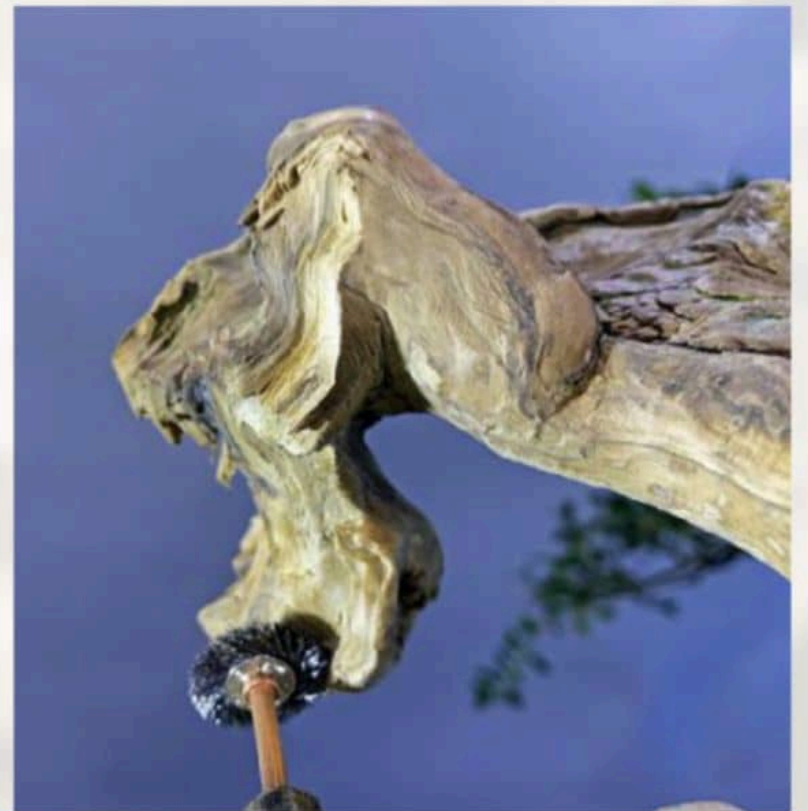




The first cut of the pliers shows us what was hidden



Four strokes of the pliers and a minute later, the taper of this large jin is created. But you can still see the narrow marks of the pliers that cut rather than splintered the wood



To correct this, run the wire brush over these areas, following the movement of the veins



Listening to the tree, revealing its potential, finding the boundary between the deadwood and the living vein

I chose to work only on the top end of the dead trunk and to clean up the rest carefully, to showcase nature's work on this very old boxwood. Nature will now dry the wood, crack it and give it a patina, giving it what the Japanese call Wabi-Sabi

The marks of the pliers have disappeared and the areas that were too sharp have been polished



Wiring

Boxwood is quite brittle, so you can only bend the young branches and wire the medium-sized branches, but you can't bend large branches. All this requires a rather special technique. You only wire the tips of young branches, preferring to

use two or three fairly fine wires rather than one thick one, as we do with pine for example. This limits breakage. The branch is then positioned using one or more guy wires.



Only the ends of the branches have been wired and there are lots of fine wires rather than one big one. It's not very pretty, but it's effective



Given the tree's new position, the foliage needs to be brought forward using a fairly thick brace between the top of the trunk and the middle section. The gap between the two is around 12 cm, and the aim is to bring them together



A hole is drilled in the plastic tube to allow the two ends of the wire to be passed through, while still protecting the bark



On the other side, the wire can slide freely in the tube



We can start pulling and turning the thread at the same time



The foliage is better positioned



Here's the tree after a few hours of wiring



Positioning the branches

There is no absolute rule. I prefer to start putting the lower branches in place without thinking too much, then gradually work my way up to the top.

Then, I look at the result obtained and I correct the details: length of branches, management of empty spaces, rhythms between branches, silhouette and volume of small masses of foliage.



All that remains is to put the top in place



There is no absolute rule when positioning the branches

It needs some time

The real work begins now: densification of the branching and support for the ageing of deadwood. The mass of vegetation is still too small compared

with the volume of deadwood. Ultimately, the lower branches on the right will have to move closer to the deadwood to give more unity to the composition.

After the work, this is how the boxwood looks in its new style



THE TROPHY 2024

Olea europaea var. *Sylvestris*
German Gomez Soler, Pot: Yamaaki

Photos: Willy Evenepoel, Jörg Derlien





**Kifu: *Juniperus chinensis* 'Itoigawa',
*Acer buergerianum***
Xema Laguna



**Kifu: *Ginkgo biloba*
Chamaecyparis obtusa 'nana gracilis'**
Johann Davids, Pot: Michal Mokry, Derek Aspinall



**Kifu: *Juniperus chinensis*, *Zelkova nire*,
*Chamaecyparis***
Rolad Vlems



ALL THOSE BRANCHES...

A basic guide on the branches to remove and which to use

Text and photography: Kinbon, Japan

Branch removal is a type of pruning, mainly focusing on primary and secondary branches, such as those that grow out of the trunk, or the secondary branches that emerge from those main branches

Branch removal is an essential job to do before wiring and so considering which branches and how they are going to be used is important. If a branch is removed, how is the space going to be utilised, can other branches be positioned to fill the space naturally? Before removing a branch, the branches above and around it should be moved and lowered to see if they can fill the space. If this is impossible, consider keeping the branch, removing other branches, or even the front.



The act of pruning is an easy job, though once a branch has been cut, it cannot be replaced and so give great consideration before removing them.

Beginners should always have in mind a traditional bonsai-like image when they start to remove branches.

When looking at which branches to use, it is often a good idea to consider if the branch directly above the one you intend to remove can be lowered into the space and fill it. If this cannot be done easily then do not remove the branch. Use another one

Work schedule

Ideally, the end of autumn and into the winter is the time for pruning and wiring as the sap is moving very little during the dormant period. This reduces the damage on the tree done by such work.

However, branch removal can be carried out at any time of the year (large branch removal is best done during the winter), but the wiring and styling aspect that often accompanies branch removal is best done during the dormant period. It is possible to decide upon the shape of the tree, distribution of the branches and to remove the unnecessary branches, thinning out the secondaries of those that remain. For those who are not confident of wiring, consider wiring the structural heavy branches at the same time as branch removal to set the basic shape,

then in the spring, when things get a bit easier, the secondary branches can be wired.

It is important to protect any tree that has been wired over the winter and consider repotting in spring. The branch tips can be wired before or after repotting. The exception to this pattern of work is trees that are weak and have suffered dead branches. These should be brought back to health before working on them. Even just removing branches can be risky as the remaining branches could have been damaged and died. It is perhaps better to understand the cause of decline and improve the health by potentially repotting in the spring and waiting until



the tree has recovered before working. Do not consider waiting a year to be a waste of time; more haste, less speed will result in no major accidents and, as a result, a better result in a shorter period of time.

First example: White pine formal upright. Fundamentals of branch removal



Before branch removal. Height: 80 cm
Material that is 25 to 30 years from seed. Sacrificial branches grown lower down the trunk have resulted in a thick base and good nebari. Some old needles have been removed, it has been repotted and some branches moved to make it easier to see in these photographs



Deciding the first branch.
The standard idea for the first branch should be between one quarter and one third of the height of the tree. All branches below this can be removed. The stumps will be dealt with later



Deciding on the first to third branches.
The lower left is the first branch (A), the lower right is the second branch (B), the branch above the first branch is the third (C) and the one that can be seen at the back between the second and third branches is the back branch (circle)

Chokkan formal upright

A formal upright is one of the standard shapes not just limited to conifers. It's possibly the easiest example to start learning from, especially this white pine (*Pinus Parviflora*), which has plenty of branches to choose from.

1 Decide upon the front

The front for a formal upright is where the trunk looks the straightest. For a young tree, it is not important to worry too much about the nebari as this can be corrected later. Once a tree is planted into a rectangular pot, one of the longer sides will become the front.

2 Start by removing the lower branches

The first branch is the starting point, this will be the lowest branch and give the initial sense of movement and define the image of the tree. If low, it appears young, if it's higher it will seem to be older. The general rule is having the branch between a quarter and a third of the total height of the tree.

3 Spacing and order of branches

The first branch is on the left-hand side, so the second branch should be on the right side, then the third branch on the left again. The space between first and second branches is the ideal position to have a branch growing out of the back. This pattern should continue up the tree. Those first three branches have the most important job of defining the image and character of the tree. Spacing between them should be such that they can be seen easily. As the branches move up the tree they should become closer and closer; however if they come from the same spot on the trunk it can appear as a bar branch. Equally if there is too much space it can look too open. If this is the case, branches from above can be lowered down to fill the space. The spacing should be appropriate for the height and style of the tree.

4 Back branches and front branches

The branches growing out towards the back of the tree give it a feeling of depth

After branch removal.
The rest of the branches are decided upon up to the new apex leader. The tree will now normally be wired. It is easy to see the shape just by branch removal, the remaining branches will need to be wired and then rearranged in order to see the shape



and perspective. It is ideal to have a back branch between each of the main left and right branches. It is important to be able to see them from the front. If they are hidden by other branches or the trunk they are less effective. Branches growing to the front are generally undesirable in the lower section where the trunk should be visible. Higher up the tree, thinner, shorter branches that are growing directly

towards the viewer are useful.

5 The angle of each branch

Lower branches should have the feeling of growing down at the base of the branch and the branches in the middle section be relatively flat continuing up into the apex. The branches should grow out from the trunk in a variety of directions, some

slightly towards the viewers, others away from them. The key thing is to avoid any repetition with branches above and below. Try to bring in a sense of variation and avoid branches being on top of one another.

Selecting the second branch



The branch on the lower left is the first branch. There are two candidates on the right side for the second branch. The lower of the two is from a position that is very close to the first branch. The branch above it can be lowered to fill the space without an issue

As the branch above can be used, the lower branch is removed. The branch just below the second branch is the candidate for a back branch. The thin branch coming from the trunk at the same height as the second branch is removed to avoid the situation of a bar branch



The spoke branches in the central section



Four branches grow from the same height in a spoke formation. At the very least two of them need to be removed; however, looking at the overall balance of the tree, it would be far too empty and destroy the image if two were removed and it would be detrimental to the tree. For now, only the branch growing to the back (marked with an arrow) is removed.

Just above the four spoke branches is another spoke with three branches. The branch growing out to the rear left is a very strong one and has other branches above and below that can easily fill the space, so it is removed



6 Keep reserve branches

It is not always a case of keeping only the important character branches while removing the rest. Keep reserve branches on the tree to promote thickening and as alternatives if branches are damaged. More branches should be kept on young trees and removed slowly as the tree matures.



Fagus crenata

Top section: Apex



The branch growing up to the left is obviously much stronger than any of the other branches around it. A thinner branch just above can be lowered to cover the space created by removing it

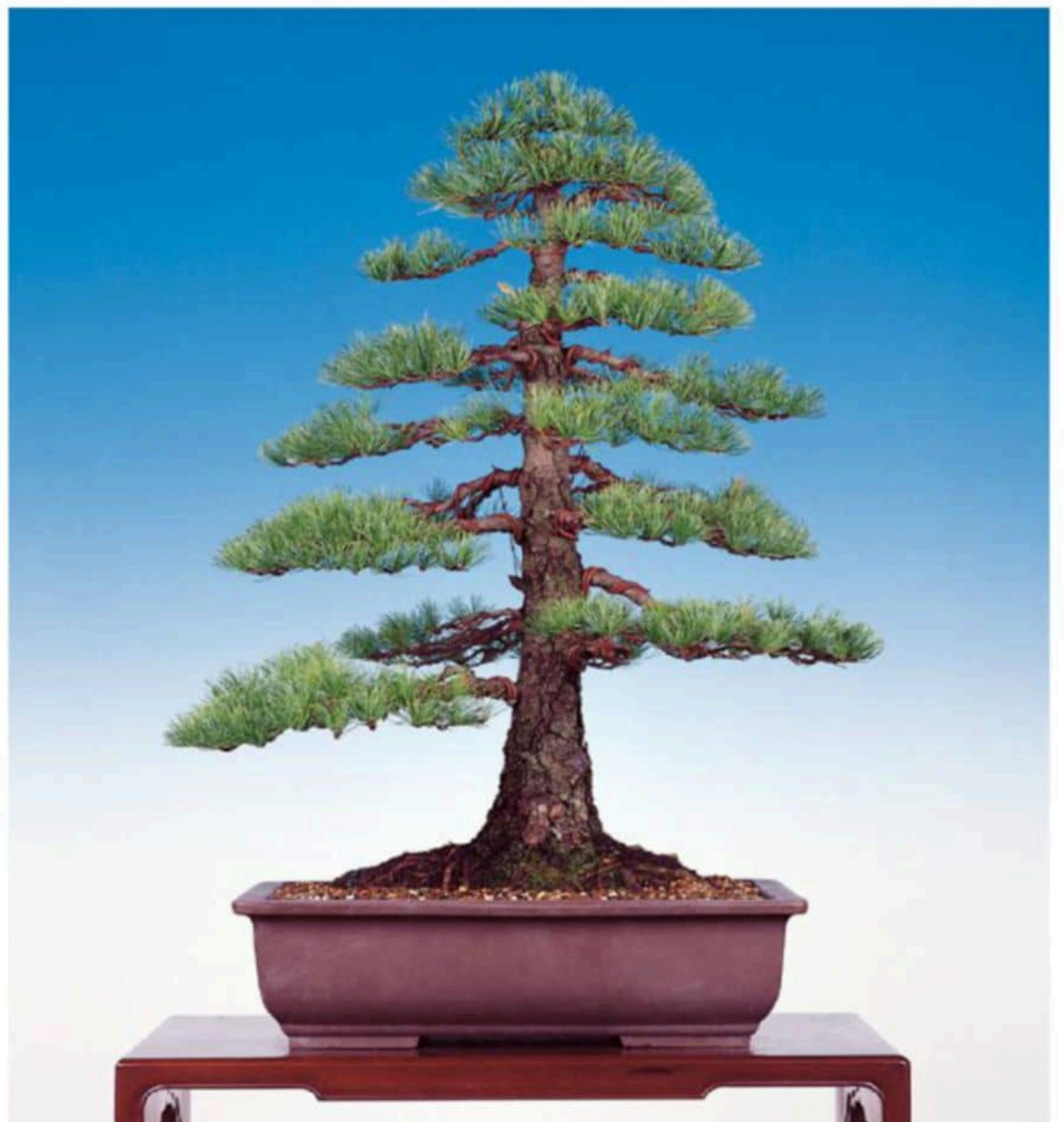


Apex section. A relatively thick branch is growing back to the right. It is removed to reduce the vigour of the apex and replaced by a thin branch on the left (arrow).



An example of a mature formal upright Japanese white pine (*Pinus parviflora*)

After styling. Height: 70 cm. This is an example of professional work. It might be difficult for an enthusiast to reach this level of a refined final image. It is not, however, essential to wire all the fine branches, as long as the main branch structure is set and the secondary branches positioned well, it will grow into shape in the future



When reality meets theory

There are ideal bonsai shapes with branch distribution and a standard ideal form; however, the perfect material, with perfectly positioned branches does not exist. It is often the case that branches are far from ideal. This is nothing to be concerned about though as the branches considered 'faults' can also be turned into branches with individual character. If all trees were made to the ideal distribution of branches, all trees would look the same and that would be boring.

Trying to achieve a traditional style is a good starting point for beginners and getting something similar is the first step. Advanced enthusiasts will be able to refine the image further.

It is difficult to deal with branches that deviate from the ideal, but that is the exciting part of styling and makes the future interesting.

Not so formal

This type, known as a 'tachi-gi' is an almost upright tree, which is close to a formal upright, but it has a small amount of movement. It is most commonly seen with deciduous trees although there are examples of conifers in this style. They



are often mass produced trees that were not wired when young.

Deciduous species with alternate leaves such as beech or stewartia, if allowed to grow freely will develop into a shape that looks like a fish skeleton, a straight trunk with lots of regular thin branches growing upwards and outwards. These will tend to alternate left and right and cause the trunk to thicken in such a way as it becomes flat. Cutting the trunk back when in development will cause branches to grow off in all directions and stop this from happening. Doing that several times will develop a good taper to the trunk as well as changes of direction in the trunk line such as seen here.

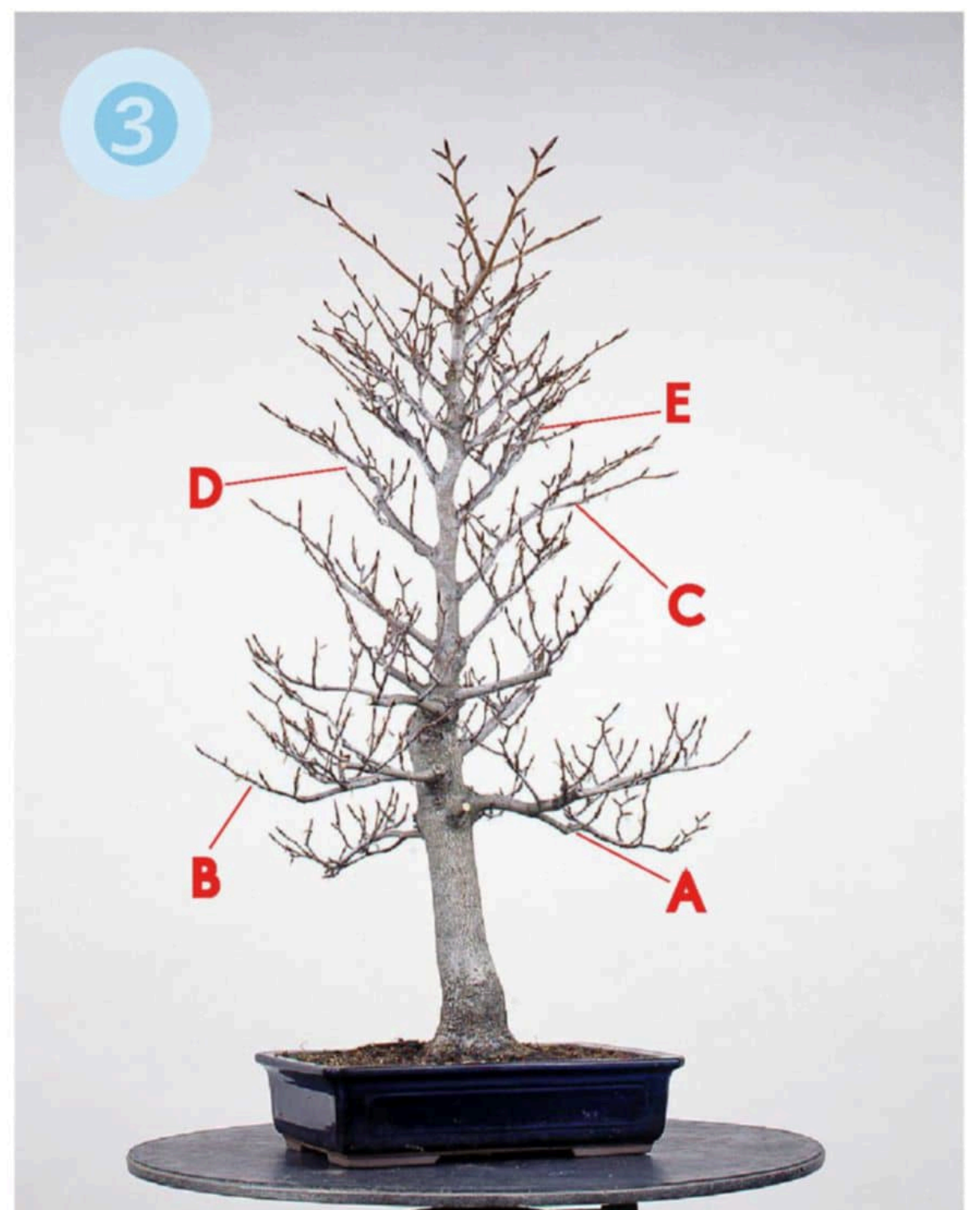
Second example: Beech branch selection on an upright tree



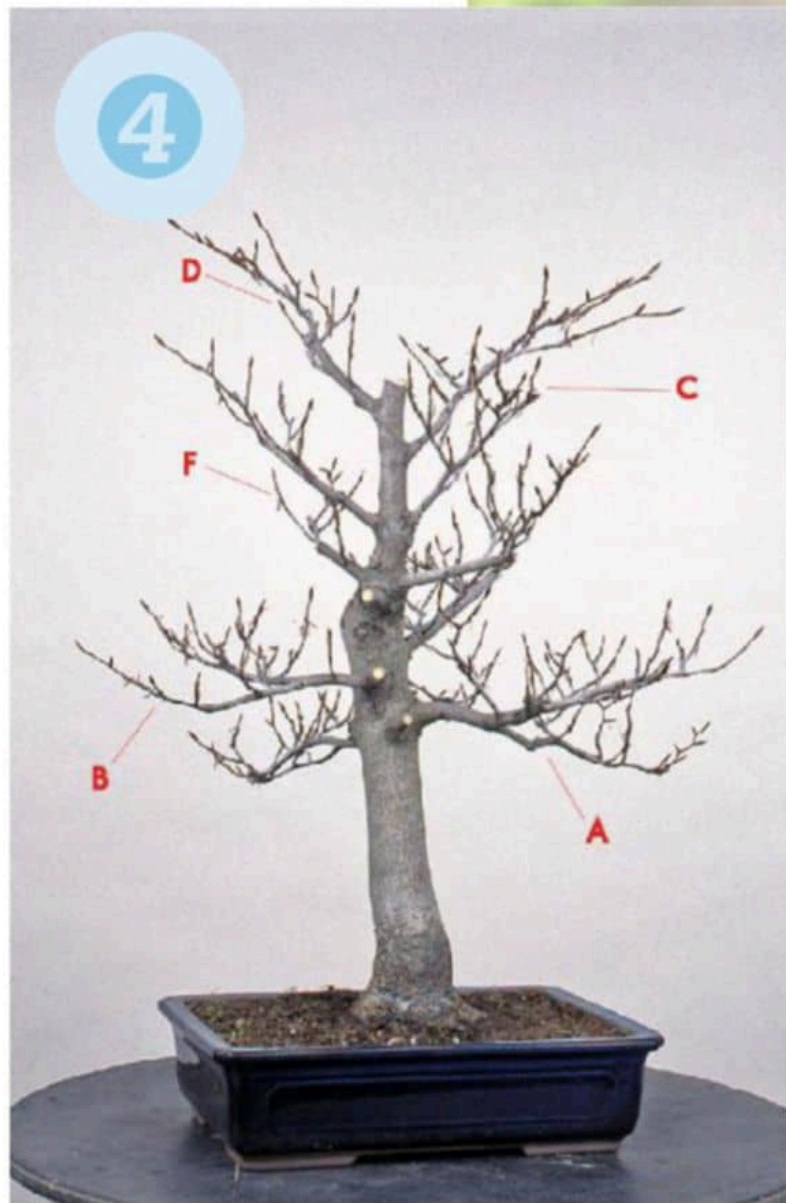
Before work (*Fagus crenata*). Height: 58 cm
Around 12 to 13 years from seed. The branches are growing in all directions and it has had no real work done to it. The front has been chosen to hide the wound created by pruning the trunk, as well as the positioning of the branches



The new right side. The movement of the leader above the trunk's cut back is better from here. There are plenty of back branches



The first two branches have been pruned back so they are easier to see in the photograph. The branches growing directly towards the front are removed. There are two candidates for the first branch, A or B. It is decided that A will be the first branch and B will be the second. The middle section lacks good branching and so the height will be reduced. New trunk leaders are considered, C, D or E



Branch removal and leader reduction. Unwanted front branches are removed and the three main branches are decided upon, the first branch (Right A), back branch and the second branch (left B) along with another back branch and the third branch on the right. The new leader now needs consideration. Cutting back only to branch E keeps the feeling of straightness in the top so it is cut back to D initially. Cutting all the way back to branch F will take time to develop taper in the trunk line, so cutting back to C is the best initial choice



Zelkova serrata



Looking at the side after styling, the branch growing strongly upwards is there as a sacrificial branch to stop any damage to the trunk from developing below the wound. If allowed to grow and develop plenty of foliage the wound will heal

Above the movement, the trunk becomes straight again. When selecting branches an important point to consider is how to deal with that section and where to reduce the trunk line back down to a new leader.

The branch distribution and positioning is very similar to the way a formal upright is created; however, because of the slight movement in the trunk, there should also be slight movement in branches to give a natural appearance.

The branch angle on deciduous trees should be horizontal or slightly down on the lower branches, horizontal or slightly up in the middle section and growing up in the upper apical areas. This will give it a natural look.

When pruning and wiring the remaining branches, it is essential to develop a feeling of taper, which transitions from thick to medium to thin. Cutting back branches to side branches and wiring them to correct the direction creates the base of the structure





STYLING



THE BONSAI CHEF

Luca Tamburello's journey from culinary chef to bonsai artist

Text and photography: Luca Tamburello

In the heart of 'Italian' Switzerland, among the wonders of Lake Maggiore, Luca Tamburello, has breathed the air of tradition since childhood, a fertile environment for art, philosophy and the magical world of bonsai. Today Luca travels between Switzerland and Japan, to work on the best trees available



Just finished work on a black pine with jin at Shunsho-en from my Sensei, Koji Hiramatsu



Luca Tamburello born in Verbania, a thriving town on the shores of Lake Maggiore and surrounded by the famed gardens of Villa Taranto and the parks of ancient noble villas. Of Sicilian origin and with generations of farming and land cultivation behind him, he discovered a strong passion for the art, philosophy and culture of bonsai.

'My first encounter with bonsai dates back to 1993,' Luca explains. 'When, just 16 years, I visited a Japanese garden. That was a true epiphany, which unleashed an irrepressible passion. Despite a promising career as a chef in renowned restaurants, I felt the deep call of bonsai, so I decided to embrace this ancient art.'

'Initially, my education was a self-taught journey, enriched by invaluable support from national and international experts. Japanese culture exerted an irresistible fascination on me, thereby leading me to specialise in bonsai and explore the countless forms and emotions it can offer.'

My connection with Japanese culture is so deep that it regularly takes me to Shunsho-en Bonsai-Garden in Takamatsu, Japan, which is run by Koji Hiramatsu. Here I update my knowledge and improve skills. Wanting to share my experience, I founded the Studio Bonsai Tamburello in Magadino, Switzerland. My aim here is to refine techniques and assist students in the complex steps of bonsai, creating a bridge between the European artistic tradition and the Japanese knowledge of bonsai.

Living works of art

'Currently, at my Studio, my main focus is on restyling, both pre- and trained bonsai. A commitment reflecting the evolution of my skills and the constant quest to raise the aesthetic level of these living works of art.'

'The techniques honed over my years of study and practice are applied here with dedication, with the aim of giving each



Mountain pine (*Pinus mugo*) collected by the late Serge Clémence in Switzerland. Purchased by Michel Esseiva in 2016, one year after its collection



Deadwood processing in 2017, without the use of power tools

tree an ever more refined beauty. Every detail, from shape to branch position, we tend with obsessive attention. For me, aesthetic restyling represents a harmonious marriage of bonsai tradition and artistic innovation. I am totally driven by a passion for visual perfection, aiming to bring a tree to a new level of beauty.

'In this article I will present to you the fascinating story of a yamadori mountain pine (*Pinus mugo*), collected in Switzerland by the late Serge Clémence. The current owner, Michel Esseiva, acquired the tree in 2016, only a year after its collection from the wild.

'After two years of free growth since the collection, Michel started in 2017 to work on the shari, without the use of power tools. The first repotting took place in spring 2020, a delicate phase involved cutting important roots and moving from a 100 cm pot to a smaller 60 cm pot. Surprisingly, it responded positively, showing vigorous growth throughout the season.

'In 2022, Michel faced the challenge of bending two significant branches, but the complexity of the tree required a deeper understanding. In 2023, he decided to entrust the tree to me for its first initial styling.

'Upon receiving the tree, I was struck by its extraordinary quality and the sinuous



The tree seen from the back



in 2020 the mugo repotted in the smaller temporary pot and in 2022 I bent two large branches



2023 and the tree was entrusted to Luca at Studio Bonsai Tamburello for its first styling with a new inclination and front angle



New positioning of branches with the help of tie rods and shims and the start of first branch formation



Forming the top and back

shapes present in both the shari area and the living vein. I felt a unique strength in the trunk; this prompted me to carefully study a canopy that could emphasise its beauty and power. First task was to change the inclination, using rods to gradually lower the branch that was to become the main branch. Each step was done carefully, while monitoring any signs of stress on the tree.

'The branch was showing signs of cracks, so I added a support to shift the pressure point away. This gradual approach made it possible to bend the branch without damage. By creating the first branch with three pads of foliage, I added richness of pattern, and thereby generating a firm direction on the left and balancing the visual weight of the jin on the upper right.

'The next step was to shape remaining branches to create depth in the upper part of the bonsai and define the apex. Shaping this apex area, although more difficult, is crucial for aesthetic success of the bonsai and so producing the correct direction to compliment the rest of the tree. The upper area had less vegetation; this was not a cause for concern as it is the area with the most apical dominance and therefore develops most rapidly. The trimming process made the synergy between Michel Esseiva and my vision of bonsai tangible.



Positioning branches to form the apex



Slowly the shape of the apex becomes visible

'Looking to the future, it is necessary to select a definitive pot, with the goal of creating impeccable harmony with the sinuous forms and unique personality of the trunk. With this in mind, a Japanese Mokko pot seems a good choice. This type of pot has elegance and simplicity, which will match with the pine. However, I have to see how this choice will fit into the continuous growth path of the pine. The beauty of a bonsai, like this, is constant evolving, a never-ending tale that reveals itself with each season.'





The tree seen from the back



At work in the studio of Koji Hiramatsu



I was struck by its extraordinary quality and the twisting shapes in the shari and living vein



The final result, later Luca will plant the tree in the new position



In resonance with nature

Kyoseki shows bonsai and suiseki together, but differently

Text and photography: Kyoseki Team

We see suiseki and bonsai as two sides of the same coin and endeavour to show these two art forms in the best possible light. The curated exhibition focusses on the artistic presentation according to the Japanese model, Kazari

With Kyoseki our aim is to create deeply felt images of nature, achieving this by carefully combining suiseki, bonsai and other presentation elements based on the Japanese method called Kazari. We teamed up and agreed that all collections available to our six person team would be accessible freely, that we would help each other out, and we could also use one another's display elements for the benefit of a harmonious presentation. In this way, we place more emphasis on working together than on being competitive.

We enjoy telling stories with our finely tuned presentations. At the same time, we all see these presentations as an invitation to the viewer to be inspired and



The Kyoseki team (from left to right): Sandro and Nadja Tschudin, Patrick Hêche, Martin Fercher and Daniel Battaglia in front of the Kyoseki 2023 welcome kazari display.

'Come – let's dance – in silence.'

Japanese mountain stone, *Pinus sylvestris* (Daniel Risse) and old Japanese scroll depicting a rising sun over a moving sea. The invitation to dance should be understood as an invitation to be inspired by the presentations in your own inner space. The golden back wall is a homage to Japanese tradition.



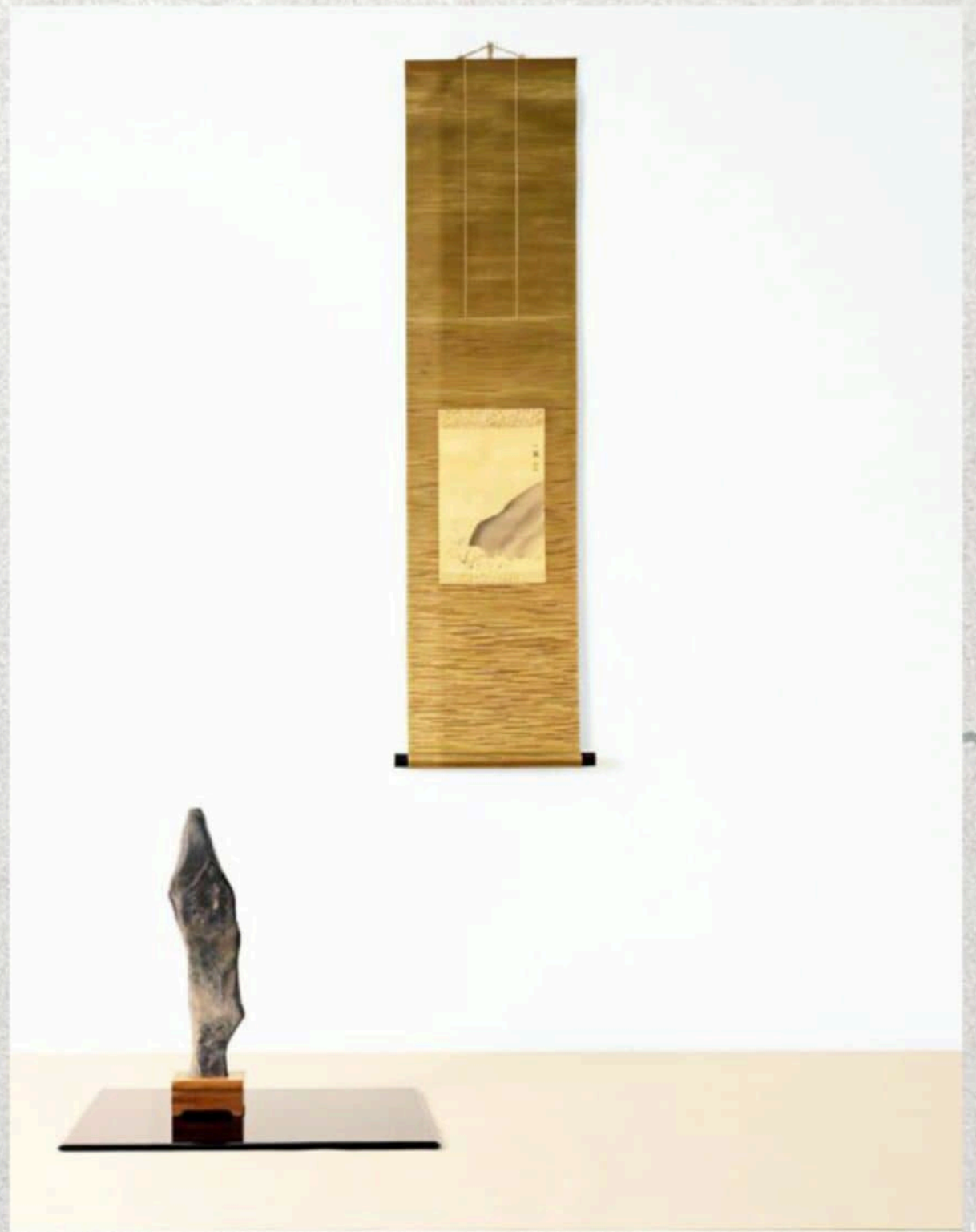
'Winter breeze - in tow - unexpectedly smouldering'

Suiseki with snow-covered peak, *Prunus spinosa* (Patrick Hêche) with berries and old Japanese scroll showing charcoal burners in a snow-covered landscape. With its echoes of autumn in the lowlands and the arrival of winter in the heights, this Kazari makes time its theme. The sensory perceptions are the key



'In the pale glow - the petals fall - like shooting stars'

Swiss Sugata-ishi (Daniel Battaglia), old Japanese scroll depicting cherry blossoms in the moonlight. The sensual atmosphere of the figure stone is reflected in the scroll: in front of the hill, in the shadow of the moon, the petals float to the ground and let the thoughts of the strollers wander into space. Intimacy and infinite expanse create a pleasant tension. The off-centre placement of the stone emphasises this



embark on a mental journey. It is a great challenge to read the mood of a stone and emphasise it appropriately.

The name Kyoseki literally means that the beauty of the stones is echoed in the bonsai and all other presentation elements. As part of nature, people can resonate with it.

Our philosophy - Kazari as development

A fine set-up invites the viewer to freely associate. For the most part, it is inner creativity that brings the presentations to life and gives them depth. This expansion of mental space is the real goal for the exhibitor and the viewer.

For us as exhibitors, it requires a real understanding that stories only become interesting with a good vocabulary. A vocabulary with many nuances. This will happen via the total mindful immersion in natural phenomena: a rushing stream on the banks of which a dipper bird is preparing to dive, a last patch of snow in the mountains surrounded by the first crocuses, or a flowering branch, which attracts our attention against the light of the moon. If we take in these phenomena, we can enrich our inner treasure trove of images. The basis for harmonious presentation grows. It is the small things that we should feel so that they open the door to something bigger at the same moment.

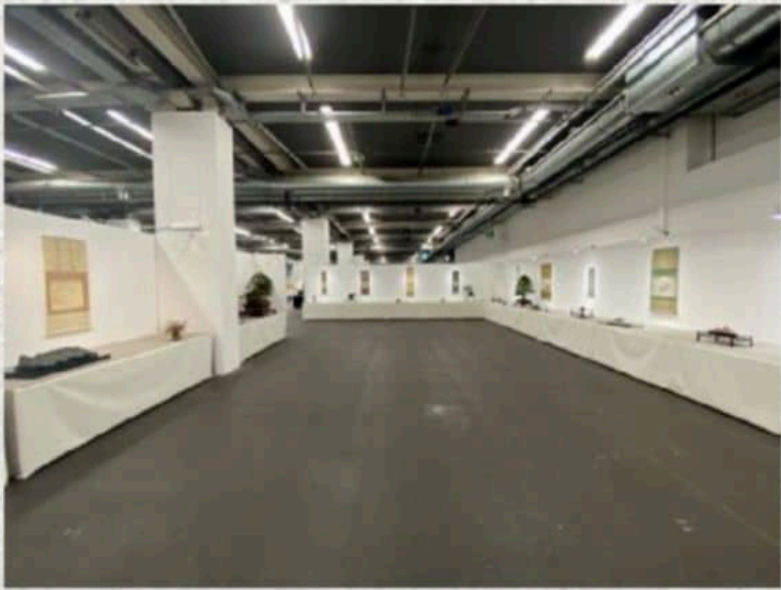


We enjoy telling stories with our displays

'Wildly turning - the white bones - in the fiery game'

Japanese surface pattern stone Kamuikotan, Pinus mugo (Daniel Risse, freshly designed by Luca Tamburello and shown here for the first time.) old Japanese scroll painting with pale moon. The presentation explores the similarities between suiseki and bonsai: the quartz vein of the stone resonates with the fantastic jin and shari areas of the magnificent tree. The white elements of both exhibits make us think of moving dragons thereby transporting our imagination into a mystical world





We believe that the training of our eyes and inner image treasure is inextricably linked to the quality of the presentations.

What the viewer feels when enjoying the presentation is very personal and can only be triggered by the exhibits. Every interpretation is free — it is based on personal experiences, emotions and of images. What is essential for the exhibitor also applies here: the more developed the inner world of the viewer, the richer the interaction with the presentation will be.

Our vision

It is a great pleasure for us to be able to realise our vision on this ground that has been cultivated for decades. Kyoseki is

'Nightingale - drive me away - the fog'

Swiss Sugata ishi, juniper half cascade (Laurent Petitpain), Japanese scroll with waterfall and bird. In a classical staging, the viewer is immersed in the natural beauty of the present and his gloomy thoughts evaporate

to become an European-orientated event based on two pillars: Find inspiration in the exhibition area and purchase selected goods for the suiseki and bonsai in the dealer area.

Where the journey can take us

With Kyoseki, we want to serve as a source of inspiration for all passionate bonsai artists and suiseki collectors. We see the presentation as the last logical step in an authentic passion for care and collecting. With this focus, Kyoseki is intended to complement the regional and

national bonsai and suiseki exhibitions. The joy that our bonsai and suiseki give us every day increases enormously when we share them.

Giving the stone and the tree a voice

We are very keen to set up an organised dealer area. Additionally we want to make our sophisticated infrastructure available to suppliers from all over Europe so that they can showcase their exclusive goods. At the first Kyoseki, the range included:

'I have faded - pale moonlight warms my empty seat'

Japanese Kuzuya-ishi, Pinus sylvestris in literati form (Michel Esseiva), old Japanese scroll with an obscured moon. Melancholic and comforting at the same time, the Kazari traces the feelings of a hermit who realises his own transience





'Silent - no rival - summer only
makes a quiet exit'

Japanese mountain stone Beni Kamo (Martin Fercher), Japanese bronze deer, Tanzaku with falling autumn leaves. The presentation thrives on the perceived frightfulness of the main character. Ready to fight, he discovers the source of the sound. The subsequent relaxation takes us to slopes glowing red with autumn leaves, where we can enjoy the peace and quiet that has returned



When sharing, the joy increases enormously

'Thieves - bring me - summer again'

Ligurian landscape stone (Sandro Tschudin), kusamono with dried grasses, Japanese scroll painting with moon and geese. A dynamic presentation in which space and time play the leading roles. The past summer lies in the call of the geese as they migrate to their distant wintering grounds. The haiku adds a wink to the tasteful autumn colours



bonsai raw materials, tools, protection products. Tea ceramics, Japanese ink paintings. We want to further expand this variety and offer European dealers a helping hand in importing the goods. In the future, Kyoseki will continue to offer opportunities to obtain the presentation elements, which are otherwise difficult to acquire. In this way, we want to make it easier for all interested parties to make major progress in their own presentation endeavours.

We invite you to resonate with nature together. The next Kyoseki will take place on 7 and 8 December 2024 in Hall 2.0 of Messe Basel, Switzerland.

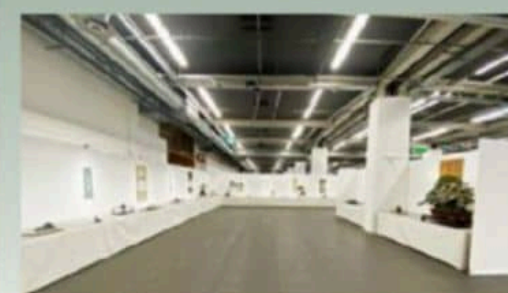
More info: www.kyoseki.ch

The organising team

As Team 'Kyoseki', we are very fortunate that our aesthetic and philosophical ideas have met with such open hearts and great support from the Basel Section of the Mineral and Fossil Society. Our special thanks go to Marcus and Daniela Stauffer — their valuable help and generosity are unrivalled. We are equally indebted to their competent team — together they enable us to bring a completely different facet of stones closer to the public. Their enormous experience in organising the annual Basel International Mineral Days made it of such importance to participate.

Members of the Moyogi Bonsai — and Susekifreunde Dreiländereck Basel were energetic helpers in setting up and dismantling the exhibition. Their club area was integrated into the exhibition, where they gave interested visitors practical demonstrations of bonsai and useful tips on suseki.

A big thank you also goes to all bonsai designers who made their first-class trees available to us. Michel Esseiva, Daniel Risse, Luca Tamburello, Patrick Hêche and Laurent Petitpain made significant contributions to giving the exhibition its dense atmosphere with their meticulous work.





A true Karate kid

The bonsai passion of Jarek Lenarczyk

Text and photography: Bonsai Focus Studio

From a very early start, Japan was on Jarek's mind, but when he discovered a book on bonsai, there was no going back



How did it all start?

My interest in bonsai comes from my great fascination with Japan and the Japanese martial arts of karate, judo and kendo. In the bookstore where I worked for some time, I came across a book about bonsai and from that moment I knew that it was what I wanted to do with my life.

How did you acquire the skills?

During my bonsai education, I was able to learn bonsai at the very beginning with Mr Wlodek Pietraszko in Poland, I then received a scholarship from Salvatore Liporace at Studio Botanico where I learnt about bonsai for several years, and finally I took advantage of the opportunity to go to Japan and there, with Mr Nobuichi Urushibata at the Taisho-en school, I received a scholarship. From each of my teachers I learned great respect for plants and patience, which I lacked.

Any plans to go to Japan?

When I was given the opportunity to go to Japan, I finally took advantage of doing so. There, with Nobuichi Urushibata at the Taisho-en school, I received a scholarship. He was my one and only teacher in Japan. 'Oyakata', Mr Nobuichi Urushibata, was the greatest guardian and teacher for me. He educated me not only about bonsai art, but also about the country and its culture with great patience. Even though he passed away a few years ago, he is still a guide for me and someone special who knew how to teach and be a friend and protector. For the next 10 years I returned each year for intensive study on Japanese art of bonsai.

Your thoughts on bonsai

The art of bonsai allowed me to greatly develop my awareness of being patient and the need to constantly deepen my knowledge about my profession and plants, but also how to promote this beautiful art. Learn and keep practicing.



Jarek Lenarczyk (59)
Born in: Olawa, Poland
Married: Divorced
Children: Daughter
Education: Sailor School
Profession: Bonsai artist
Into bonsai since: 1995
Favourite species: All pines such as *Juniperus itoigawa*, *Sakura Yamamomiji*, *Acer palmatum*



Any other interests or hobbies?

My activities apart from bonsai are sports (ski, kendo), photography and music, which I try to do as often as possible to rest and occupy my body and mind.

On which trees do you most like to work?

The trees I work on most often are the conifers and my favourite is the *Itoigawa* juniper. I also love shaping yamadori, first forming Aragake carving on a dead tree and shaping on the Ishitsuki rock. Each shaping is a great pleasure for me and I consider myself very happy to be able to deal with bonsai on a daily basis.



Together with my master Nobuichi Uruschibata, seen here on the right



Your dream comes true when?

Many of my dreams have already come true, yet I still have many to fulfil. The most important thing for me is that I can continue for as long as possible to do the thing I love and which gives me so much joy — that is, bonsai!

Do you favour the Japanese or Western bonsai style?

I am a supporter of the Japanese style of how to style bonsai and the entire Japanese approach of the art. However, I often notice that our European style, or approach, also has many advantages and many bold ideas on how to form trees.



What is your favourite bonsai?

My favourite tree was created at the very beginning of my path, when working in a bonsai school. It is a white pine planted in a ceramic shell. I was able to take care of this tree and shape it from start to finish for several years until it reached its final form and shape.

Your worst mistake?

My biggest mistake was probably not starting my adventure with bonsai earlier.

What is your best achievement?

My greatest professional achievement is that I can still do it and can enjoy such a wonderful profession that makes every day a special experience, giving me great satisfaction and joy of being a fulfilled, free and independent creator.

I knew that this was what I wanted to do with my life





REALLY FUN SIZE



Air layering for shohin

Text and photography: Kinbon, Japan

Use dull material to make impressive bonsai helped by grafting techniques. Here Mr Haruhisa Akimoto shows you how easy it can be

This *pyracantha* is around 10 years from cutting and it has been allowed to grow freely in order to thicken up the trunk. Some of the branches, however, have developed a sense of age and character. Top section of the tree has some movement and great branching that could be used as a shohin bonsai if it could be air layered off.

The first job is to totally defoliate the tree and check the condition of the branches. The position of the air layer will depend on the final size of the tree. With the new trunk line and size in mind, unnecessary branches and buds are removed.

Timing

The best time to air layer is just before the buds start to move in the spring or in May/June once the new growth has hardened off. It is also possible to do it on a tree that has been repotted at the same time.

Doing air layers in summer can be a little risky if there is no protection from the sun, or sudden increase in temperature. The risk of damage is much greater than in the spring. If the weather is going to be hot and sunny, place the tree in semi shade. The ability of the air layer to take up water is considerably less than a tree with roots in a pot, so be very careful of drought.



*Pyracantha, front before work. Height: 22 cm
Width: 15 cm
Trunk diameter: 2.5 cm*



After complete defoliation the condition of the trunk and branches can be seen. It has thickness, but not a great amount of movement. The apex has some discernible movement in it along with some quality branches. If this section can be successfully removed it will have a future as a mini bonsai with age and character in both trunk and branches



With the final image in mind, the unnecessary branches are removed



All the pruning wounds are cleaned up with a sharp knife



And then sealed with a wound sealant

Timing of separation

Wait till there are plenty of roots growing before separating. The best time to do it is in the spring, the same time as when repotting. That said, however, *Pyracantha*

are very vigorous and will develop roots quickly. If the air layer is done in June, roots can be seen two weeks later and after a month, there can be sufficient

roots to separate. It is possible to water and care for the tree until the spring, but if there is concern over watering then it is best to separate as soon as possible.



Do it just before the buds start to move in the spring



After pruning the top section. Once some branches are removed, the movement in the trunk becomes clearer. It shows great movement and taper



Do not disturb

If the layer is separated at any time other than in spring do not disturb the roots at all and plant the whole thing as it is into a larger pot. The 'umbilical cord' section underneath the air layer can be dealt with at a later date when repotting. After separation there are not many roots, so ensure that the tree is secured into the pot so it cannot move. Place in a position where it is sheltered from the wind.

Root hormone powder

Root hormone powder is often used when taking cuttings to increase the success of root development. It is also possible to use it when making an air layer as well. It is a chemical that stimulates root development and, used incorrectly, can be detrimental to success.



An air layer will be made here to create a mini bonsai out of the top section. The line where the roots will emerge is cut into the trunk



The cambium layer is removed. If this is not done, roots will not develop. The top layer of bark and soft wood must be removed down to the thick woody core

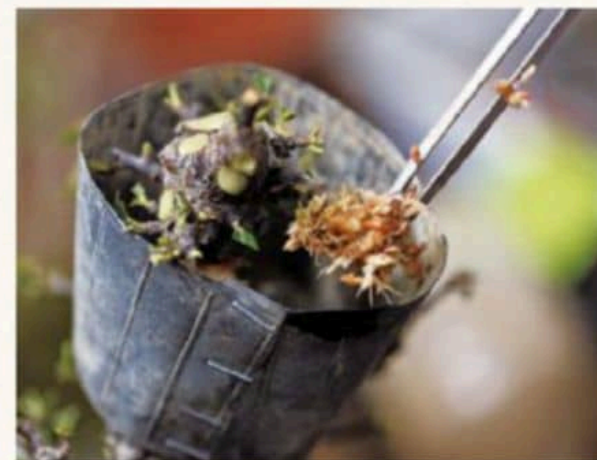


After removing the cambium. *Pyracantha* will callus easily so the gap between top and bottom needs to be wide



A plastic pot is set around the air layer, sitting safely on top of a branch

Ensure water can escape



Cut a hole in the bottom of the pot so that it will fit around the trunk and also large enough for excess water to escape. Soil will fall out of the hole though, so first put some sphagnum moss around. Pour soil on top the sphagnum moss

Mr Akimoto has a lot of experience in this area. 'For example, the tree we have air layered here, a *pyracantha*, will easily send out roots so if root hormone powder is used, the effect is too strong and rather unpredictable. Roots will start to grow from all over the trunk, not just from the air layer. This can cause cracking of the trunk and uneven root development.' For species that will easily send out roots it's not necessary to use in order for success. Please try to air layer a variety of species to find out those easy to generate roots and which might need a helping hand.



Pour soil to cover the air layer and it is complete. If the soil in the pot dries out roots will not develop at all, so take great care not to allow this to happen





PRECIOUS PRIMULA

This most common of garden plants is very suitable as Kusamono

Text and photography: Kinbon, Japan

Primulas, or primroses, are cheerful, early spring bloomers. *Primula* is derived from the Latin 'primus', meaning first. They are loved for their long and colourful flowering that varies from purple, red and blue to pink, yellow and white. Flowers appear in spherical umbels on stout stems arising from basal rosettes of leaves. Many of them are adapted to alpine climates



Primula cuneifolia var. *heterodonta*



Primula tosaensi



Primula modesta var. *fauriei*

P*rimula* belongs to the genus of herbaceous flowering plants in the family *Primulaceae*. This is a species, with many others, that is valued for its ornamental flowers. They have been extensively cultivated and hybridised.

The important thing for *Primula* is to have them growing in their preferred soil, which is a neutral, low-lime, moist, but well-draining soil. After flowering until the new shoots appear the following year, ensure that the base of the clump, which is red in colour, is covered with a 1 cm layer of soil. Check the condition of the base regularly.

Once the new shoots have grown about 1 cm in March, or early spring, fertilise two or three times until flowering. Do not fertilise in mid-summer.

Protect *Primula* over the winter from freezing temperatures, keep out of the rain. Move to the semi-shade during the height of summer. Generally they will do

Primula kisoana var. *shikokiana* Height: 13 cm
Pot: Reihou 'Hana' round

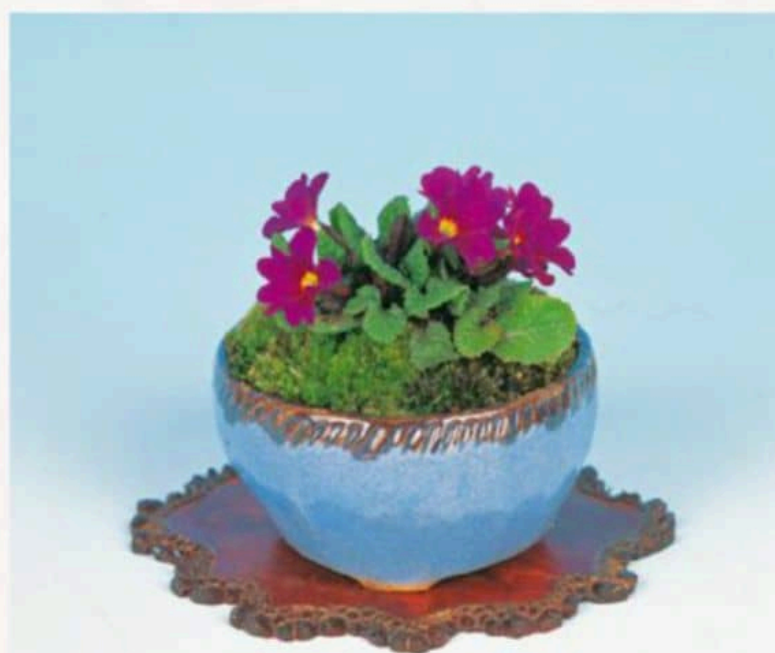


Primula japonica





Tamasaki Primula / *Primula denticulata*
Found in the sub alpine zone of the Himalayas. The round, ping pong shaped flower is pleasing, making this variety very popular



Miyasama Primula / *Primula juliae* Height: 5 cm
Pot: Chinese round. Found across Central Asia



Primula vulgaris in the wild

Transplanting Primula

(Optimal times for transplanting are mid-January to mid-February, or in November)



A round Primula plant in a pot. 2-3 years have passed and the roots are fairly tightly packed



There are lots of fine white roots coming from the thick rhizomes. Looking at the volume of root, it will be possible to split the clump



The clump is split into three smaller sections and then planted into individual pots

well in a sunny and well-ventilated spot during spring and autumn.



The traditional Japanese Primula planting method has a standard form of planting — 4 shoots into one pot. They will all flower at the same time. Choose shoots of the same size to plant together



Once planting has finished, water thoroughly and do not forget the name label

Planting dwarf varieties into mini pots



Primula modesta var. fauriei in a training pot.
Mid-March



The soil is removed and the roots trimmed short



Separate into clumps of one or two shoots. Plant into slightly deeper terracotta pots. Transplanting straight into mini pots will reduce the rate of success. The best time to do clump division is in autumn



A clump that was separated in September last year. If the pot freezes the roots will be damaged, so ensure that they are protected. It is best to double pot to allow the roots to grow out of the base and into more soil



Primula as an accent plant (photo: bonsaieejit.com)
Right: Primula in the field



Flowering at the start of April. High Alpine Primula are difficult to look after during the summer, they need watering 3 times a day and should be kept under shade cloth. Once the roots start to compact, they need to be divided once again. Regular checking is essential.

BACK IN SHAPE

Thinning out congested branches on a myrtle

Text and photography: Kinbon, Japan

Katsumi Komiya (Shofu-en) guides you through the specific techniques to improve your bonsai. This time he works on an Crape Myrtle



This thin-trunked crape myrtle (*Lagerstroemia indica*) with very interesting and individual trunk movement has been allowed to grow out of shape. Trunk development has been finished and the tree was once in a finished state ready for exhibition. It has simply been allowed to grow wild from the spring onwards and the finer branching has become wild, the shape has been lost and needs recovering.

Lagerstroemia indica is a particularly exotic shrub due to the smooth bark around the trunk. In summer, striking pink flowers appear and the flower blooms in a panicle looking a little like the flowers of lilac.

Crape myrtle. Front before work, the outline has been lost on this Moyogi — informal upright tree that has a solid foundation already in place. The balance between the size and thickness of the trunk compared to the outline of the branches is not good. Branches must be thinned out and pruned back in order to recover the character and balance of the tree

Pruning and defoliation of crape myrtle



Example of defoliation. The leaf petioles on crape myrtles are very short and it's a time consuming job, but each leaf should be cut as close to the base as possible

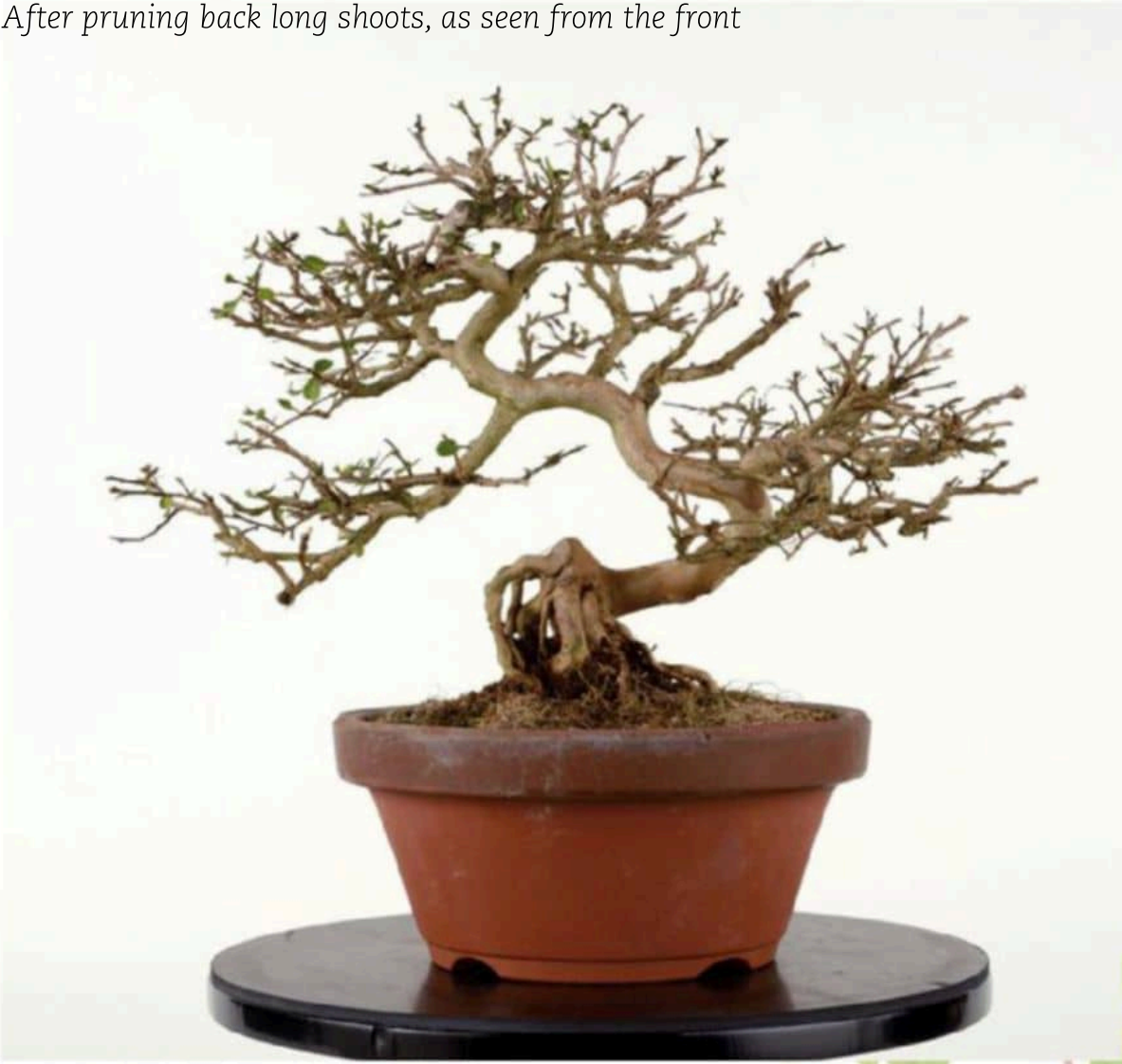


Shoot pruning example. For trees in development the shoots should be stopped at around 4 to 5 nodes. When they have grown too long, cut back to the first node

After defoliation, as seen from the front



After pruning back long shoots, as seen from the front



The smooth bark (left) and the red colourful leaves in autumn (right)



Pruning tips for crape myrtle



Many branches coming from one point. In a case like this, the aim is to remove branches to create natural movement



Pruning example. Checking for the position of buds; they are pruned back to above the first node



Pruning back long branches, as seen from above



Left side branches after defoliation. The new shoots have been allowed to grow from the spring and have become congested



Checking the outline of the overall branch structure, any protruding shoots should be pruned back to shape, just above a bud



After defoliation, as seen from above



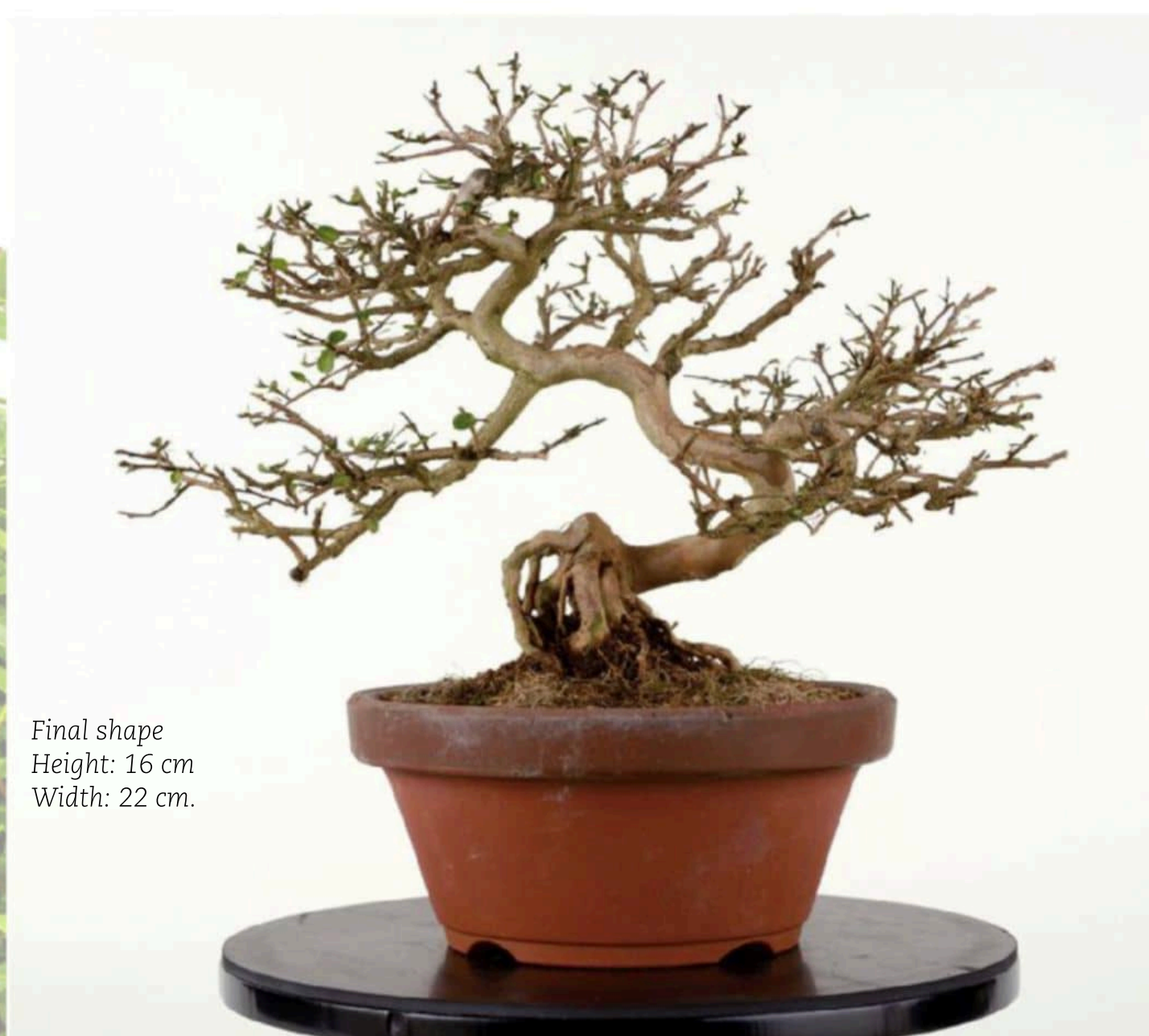
After unnecessary branch removal, as seen from above

Tips for care

Crape myrtle set their flower buds at the end of the new growth and so if you want to enjoy the flowers you cannot pinch the tips when they are extending. That said, if they are allowed to extend, the shape will be lost and extensions become wild. It becomes difficult to keep as a compact bonsai. It is finding this balance between compaction and growth that is the key to keeping crape myrtle. If the priority is to develop branches the repetition of pinching and pruning during the growing season will promote the development of twigs. Once the number of twigs has been

increased, they will extend less and less in the spring and a compact structure can be achieved without pruning and the flowers can then be enjoyed.

If crape myrtle are pruned during the dormant period then they will suffer from branch dieback, so the latest that pruning is recommended is September.



Final shape
Height: 16 cm
Width: 22 cm.

THE TROPHY 2024

Photos: Willy Evenepoel, Jörg Derlien

Taxus baccata
Sebastià Gestí Mier, Pot: Yamaaki





Fagus sylvatica
Cindy Verstraeten, Pot: Tokoname

Carpinus betulus, Juniperus chin.
Roland Schatzer Pot: Roland Schatzer





Not only for hedges

Bruno Wijman achieves great results from simple material

Text and photography: Bonsai Focus Studio

Garden material can be an interesting source for bonsai. With *Taxus* which tends to be as straight a pole, it is even more challenging. Bruno simply chops off the top and concentrates on the base of the tree

Simple material can give satisfying results. Bruno Wijman illustrates here how a field grown yew (*Taxus baccata*) is great material

for bonsai. This kind of yew is grown for hedges in gardens and is, therefore, quite long and straight. However, if you kneel down and take a look at the base of these yews you will often find an interesting trunk and nebari; ideal for creating a small-sized bonsai, though you need to be brave enough to make a large cut.



Taxus is mainly grown for hedging.

1

A small yew, after reducing it to a size more suitable for bonsai



Examining the trunk base



I removed some soil to reveal the nebari



For this project, Bruno selected a suitable yew. Only the lower part was going to be used, so it was reduced in size to almost a third. Then a couple of years ago it was planted directly in a large training pot. 'To start off I am going to examine the base of the tree first and then decide which of these has the best options for the front,' Bruno explains.

2

Removing unwanted branches

The bush has grown densely, and it forks out into many side leaders, rather like a three-pronged trident fork. So I need to remove some of those thick side leaders to get a trunk with a fine taper, combined with a choice of nebari and a good view of the trunk, so I can decide what will make the best front.



This could be an interesting front; however, I need to remove some large sections to keep it as a single trunk

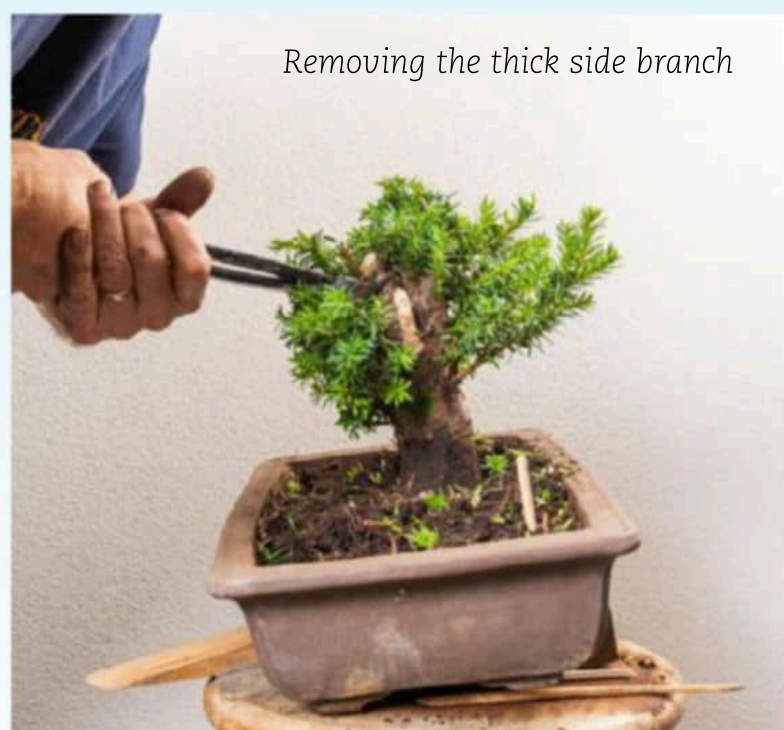


Detail view of the top, it has many small branches

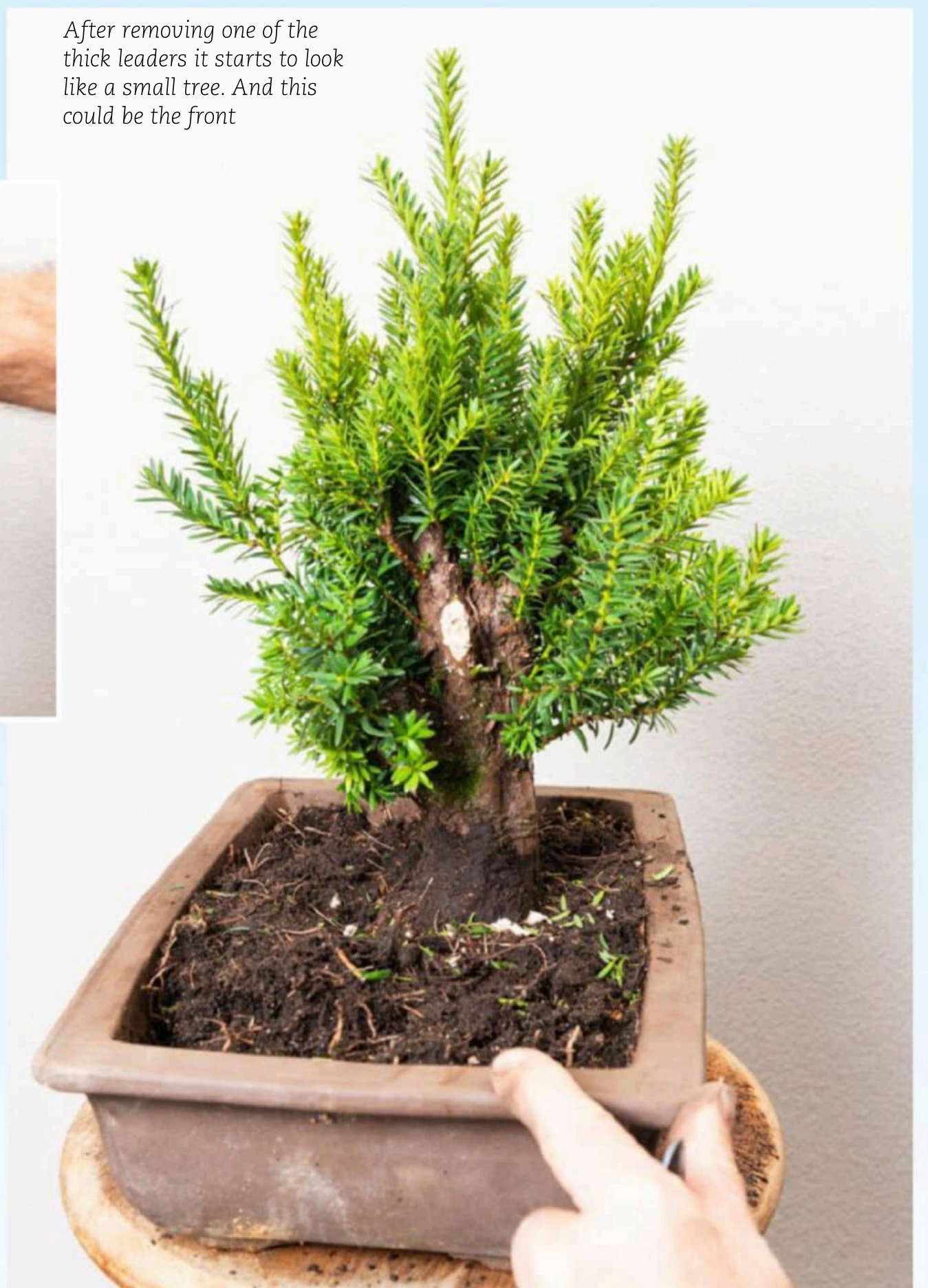
After removing one of the thick leaders it starts to look like a small tree. And this could be the front



I remove one of the leaders that is growing to the left



Removing the thick side branch



3

Wiring the branches

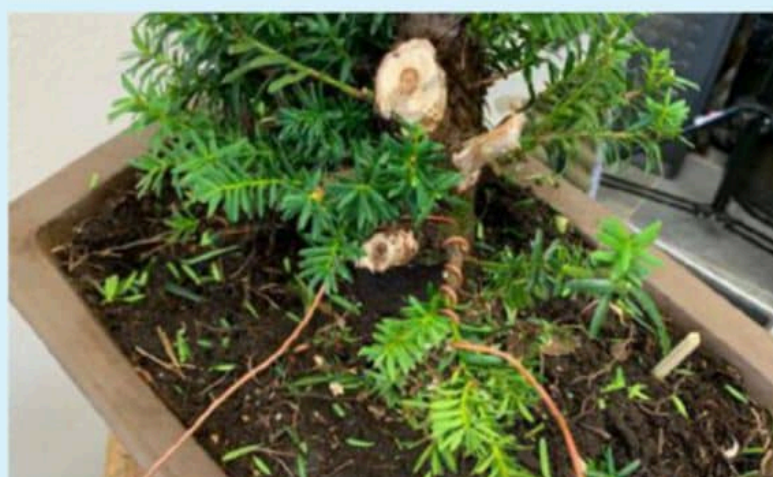
After deciding which view is best suited for the front I marked it with a chopstick. I also adjusted the position of the trunk by tilting it to the left. The forked trunk is now reduced to a single trunk. The stumps can serve as jin to add character or can simply be removed close to the trunk. Next task is to wire the small branches for which I use copper wire. For smaller trees copper wire is more effective because you can use less thick wire while offering more strength. I start by wiring the lower branches first.



The situation before wiring. I have tilted the tree to the left. The jin at the front adds character



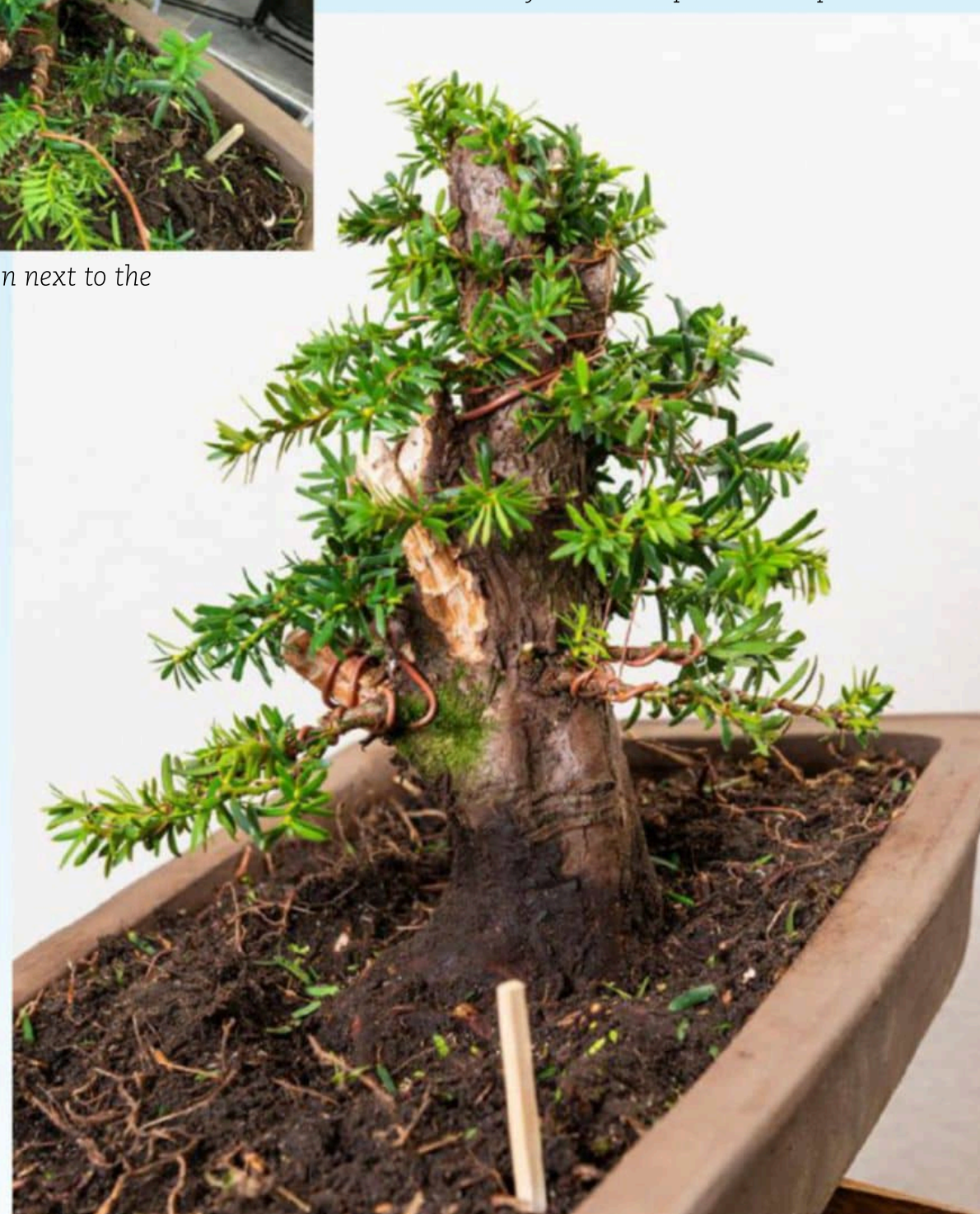
Bird's eye view, wiring the lower branches first



Anchoring the wire to the jin next to the branch

After completion of wiring. The small shoots are left untouched, they will develop into the top

The result after wiring the main branch. The small side branches have been left untouched



How to wire small twiglets



Small twiglets have even smaller side branches, which can also be wired. This promotes fine foliage pads



Using a very thin gauge of wire



Leave a small hook-like part in which the twig can rest

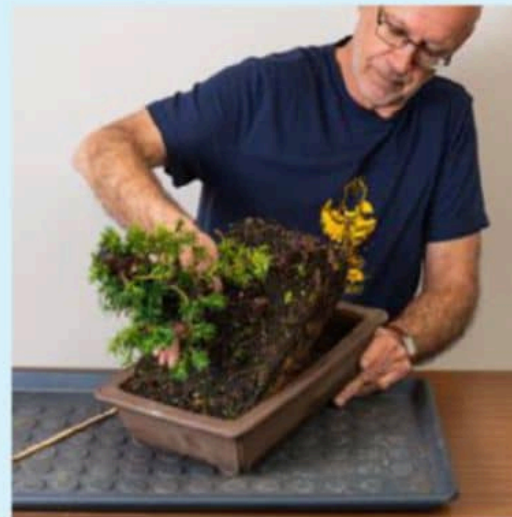


Small tips are vital for branch growth so don't pinch them now

4

Repotting

Work was done in spring 2022, so we could repot the tree after styling. If you want to be on the safe side it is best to wait for spring next year to repot. In this case, I knew that the tree had rooted well and so there was minimal risk when repotting it.



When pulling the tree out of its pot you can see plenty of healthy roots



With a chopstick the soil is partially removed

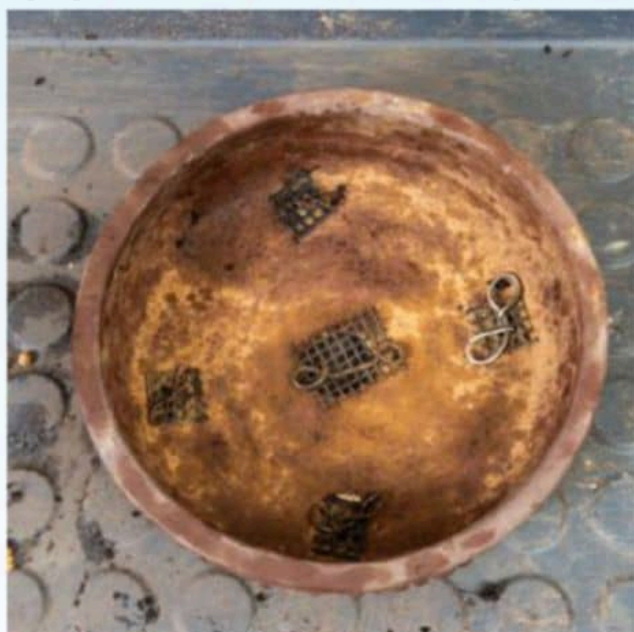


A thick root needs to be drastically shortened. I checked before that it has enough feeder roots below it



Finally, with scissors I reduce the length of the fibrous roots

I prepared a round unglazed drum pot



First adding a thin layer of Akadama



Then I used wires to anchor the tree to the pot





Tightening the anchoring wires



The result after anchoring the tree to the pot



I then add some more soil, gently pushing the soil between the roots. It takes some time before all the gaps between the roots are filled with soil



**A slight tilt of the trunk
adds more dynamism**

The final result after repotting. The basic shape has been set, now for the future I will concentrate on growth of the branches.
2022: *Taxus baccata*,
Height: 20 cm



Above: A year later, it has already developed denser foliage pads. Although I was happy with its position when planting it in its new pot, I decided that when time for another repotting comes, I will tilt it slightly
Below: The tree in February 2024, now planted in a rectangular pot





The Korean Kimura

Transforming a human-sized piece of natural material into a bonsai

Text and photography: Kinbon, Japan

This is the first time that Jon Seong-hoon (Shinji Suzuki's Bonsai Garden) has carried out a photoshoot by himself. He is known at the Shinji Suzuki's garden, simply as Seong-hoon



In summer 2022, Mr Suzuki's young apprentice had finished his apprenticeships and returned to his home country. As a reward for his hard work, Mr Suzuki invited the magazine to do a photoshoot to commemorate his graduation. The material used for the Korean Seong-hoon's transformation is an enormous red pine (*Pinus densiflora*) growing in a wooden box. How will it be transformed into a bonsai?

In front of the enormous piece of material growing in a wooden box, with his Master, Mr Suzuki Shinji. The work began in September 2022



Looking at the material: The two trunks are the main issue

The material provided by his Master, Mr Suzuki, is a large stubborn-looking red pine, which was once owned by the famous bonsai collector, Mr Iwasaki Daizo



Before work begins. Height: 178 cm Width: 207 cm. The base is of great interest and is where the main focus will be

who collected many pieces of material with great prospects as bonsai. However, on looking at the base of this red pine, we can see what appears to be two upward growing trunks that then join together at the top to become one. It looks to be an incredibly difficult piece of material to turn into an orthodox bonsai tree. The uppermost section is far too tall to



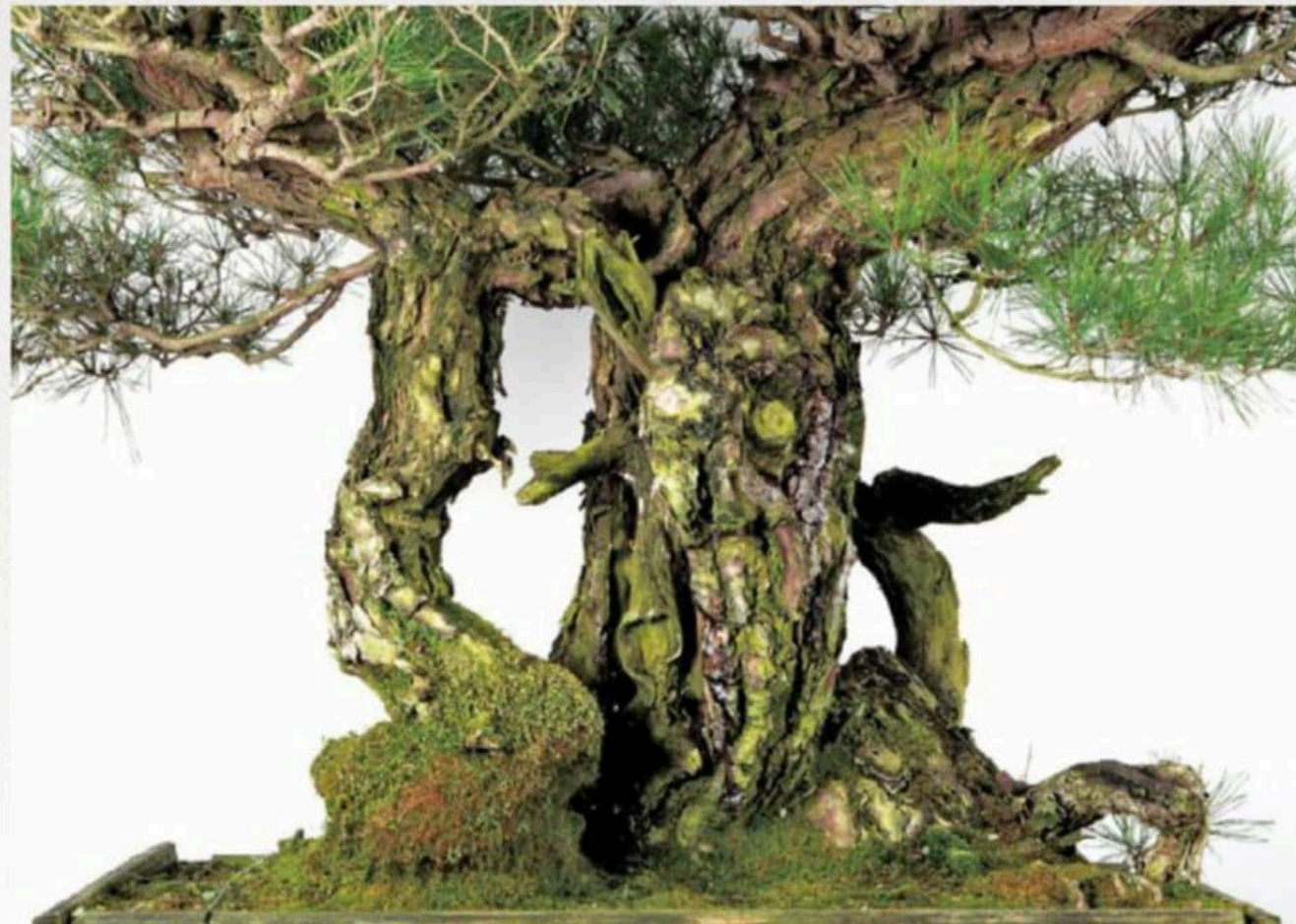
The upper branches are all removed while Mr Suzuki looks on as they are cut off one after the other

be used as a bonsai in any case and so the decision is made to remove all the branches and turn it into deadwood before starting on the rest of the tree. In order to see the jin and the trunks better, a new front is chosen. The tree is rotated clockwise from the old front and lowered on the left-hand side.



After the top half has all the branches removed it reveals some strong movement there, which is worth keeping as a natural tenjin protruding from the top

Looking at the foliage, to begin with this is from where the front will be considered. You can see the two trunks at the base. It is not the case where one single trunk has become damaged and a large piece of deadwood has formed and then rotted away. Both trunks have rough bark all the way around them





Looking from the rear. The thicker of the two trunks has no movement, whereas the thinner trunk has some dramatic movement, which creates a contrast between the two. The middle section shows where two trunks have joined together

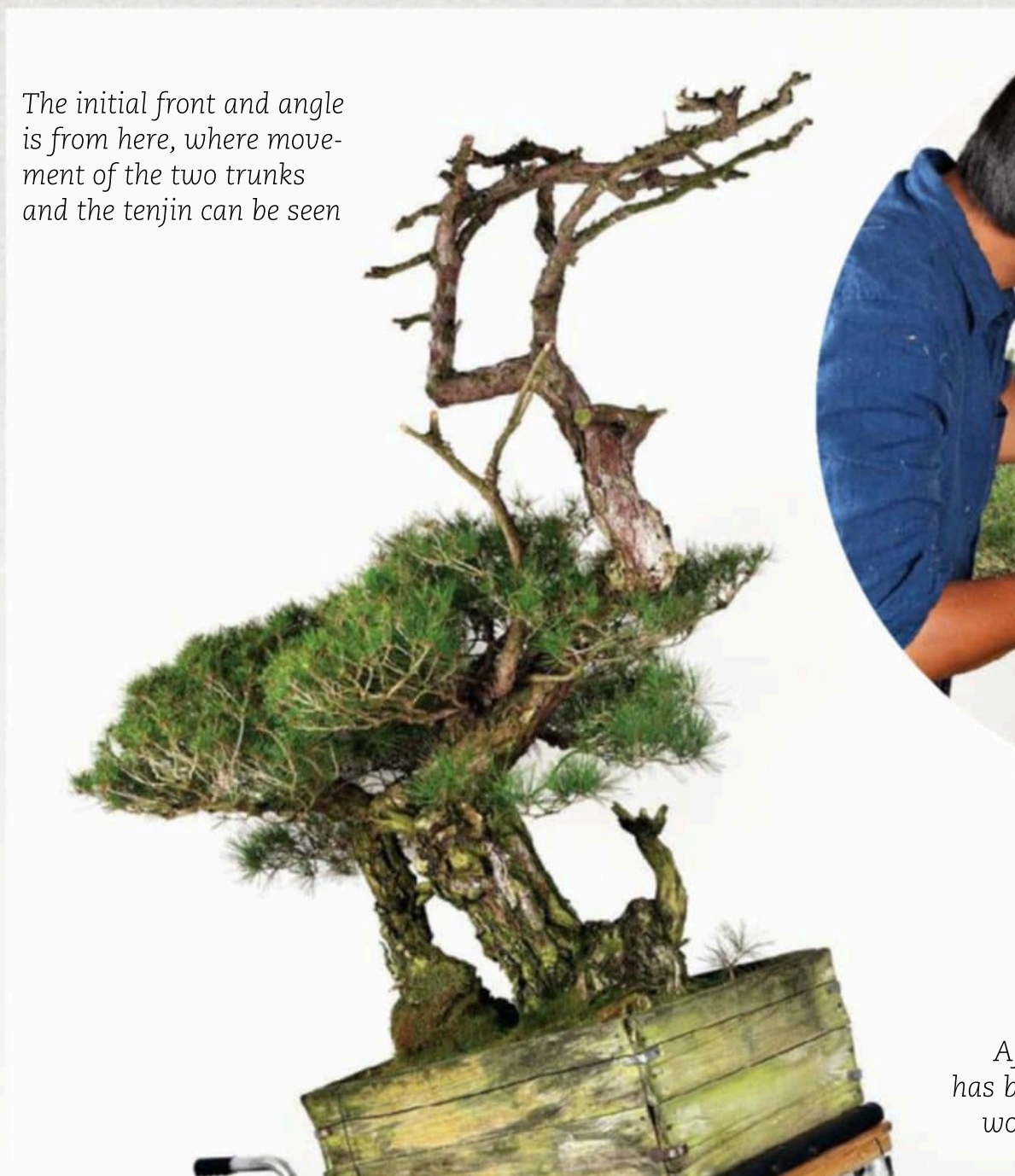


The circle shows the section where two trunks have joined



Looking at the section from underneath where the two trunks join together. Somehow a branch from the thin trunk has grown into the thicker trunk and fused together. It is not clear how this happened. Was it a natural occurrence or did someone do this intentionally? As bonsai material, it looks incredibly difficult to make into a traditional shape and how to deal with the twin trunks is the main theme of this work

The initial front and angle is from here, where movement of the two trunks and the tenjin can be seen



The bark of the upper section is removed and made into a jin. There is a considerable amount of bark to remove



After bark removal. A new tenjin has been created. However, the main work of creating natural character starts here



All the foliage and delicate areas are protected with insulation and safety equipment is of the utmost importance



In order to make it appear natural, the wood is removed by using chisels to split and crack the wood along the existing grain, so that it tears away naturally



Seong-hoon uses the newly installed sand blasting booth at Mr Suzuki's garden to improve the character of the deadwood. Sand blasting uses compressed air and an abrasive agent in order to 'polish' the wood, by removing soft areas and leaving the harder surfaces behind

Immediately after the bark has been removed. There is still plenty of soft fluffy wood remaining, it is essential to polish it



The deadwood after sand blasting and then the application of lime sulphur at the end of October. It is now almost in a finished state





At the end of October, the manipulation of the thick branches begins, signalling the start of styling



The left-hand branches before work. Note how much it changes



Using all one's strength!
This thick branch is lowered and twisted slightly towards the front. It was wrapped in raffia and wired with thick copper wire beforehand and it takes two people to lower the branch.

After moving the big branch, looking from slightly above. The branch was covered in raffia and wired with heavy wire before being lowered. Seong-hoon turns his attention to the second branch, which is long and protruding



After removing the second branch. It was growing too long and straight and removing it creates a much smaller block of foliage



WHO IS SEONG-HOON?

How did you start bonsai?

From an early age I had an interest in plants and would collect alpine plants and wild orchids with my father up in the mountains. I was an unusual child.

When I was in middle school, I went to a local bonsai nursery and got my first tree, a Korean hornbeam. It was love at first sight and I tried to grow it. I had no idea what I was doing and it became out of shape and eventually died. I was upset by the death so I acquired lots of specialist books and used the internet to research. I soon realised it was a much deeper world than I had realised and one which I started to enter.

Why did you want to become a bonsai professional?

In addition to plants, I have an interest in history and antiques, so I realised that



In 2016 before starting his apprenticeship with the Korean Bonsai professional Mr Seok Ju Kim seen here with his wife

bonsai was my calling and decided to become a bonsai professional.

At first my parents were strongly against the idea. I went to university and I also continued with bonsai classes. Eventually I persuaded my parents that after I had graduated they would agree to me going to Japan to study.

Why did you choose to study under Mr Shinji Suzuki?

During my time at university I studied with the Korean bonsai professional Mr Seok Ju Kim Who really helped me. He was very close to the Tokyo based bonsai professional, Mr Sakurai, who helped me to find a place to study.

Mr Suzuki has been connected to Korea for many years and has often worked there. He has an understanding of Korean

culture. My sensai, Mr Surugi, comes from my home town and studied here. He graduated in 2019 so it was the ideal place for me to come.

What has been the hardest aspect of your studies?

The work itself has not been a burden; it is difficult, but I was mentally prepared for the challenge of the work. Hardest thing personally has been the snow! In 2017 when starting my apprenticeship, there was a record breaking fall of snow in Nagano. During the first week of my apprenticeship I was just snow clearing. I am from an area in the south of Korea with very little snow and so the first time I saw it I was very happy, but after two days I was sick of it.

What will you do after you have graduated?

I will go back to Korea and start to work with Mr Surugi who has already returned home.

What are your future aims?

Every country has its own individual characteristics. The Japanese tradition of displaying indoors in a tokonoma is something that doesn't exist in Korea. I want to study the art of display much more and teach that to the Korean bonsai enthusiasts and ultimately to develop a Korean style of display. That is my long term goal.



44th Exhibition: Red pine, Height: 112 cm
Pot: Japanese rectangle



43rd Exhibition: Juniper, Height: 37 cm
Pot: Shidei rectangle



45th Exhibition Needle juniper, Height: 84 cm
Pot: Chinese rectangle

Challenging at the 'Up and Coming' section of the Sakufu-ten

Seong-hoon has now displayed four times at the Sakufu-ten in the 'Up and Coming' section and he won the silver award with his last tree.



The branch is cut half way along and all the foliage is removed



Branch cutters are used to remove the bark



A jin is created after removing the bark and polishing the wood



The remaining branches are wired, flattened out and shaped into a pad



This section is finished. Looking from a horizontal position, this block of foliage is completely separated from the apex and each area has its own volume and shape

The final branch manipulation and a new front

The majority of the styling is finished at the end of October, but before the final photographs are taken, Seong-hoon takes another look at the tree and decides that the lower left branch needs to be lowered further. At the same time the branches on the right-hand side needs to be spread out further. After this is completed a new front is decided upon.

The heavy branch that was lowered at the start of the styling is lowered further after seeing the finished result. With the help of the younger Chinese apprentice, the branch is lowered using a metal bar





Lower left branch before the final bending



The same branch after bending. It went down to the desired position

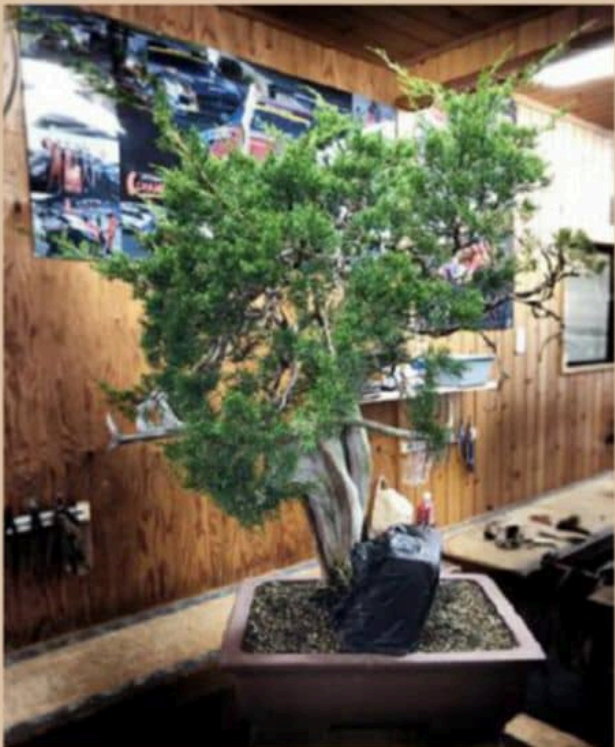


After the styling work is finished. As the work has progressed, however, a new idea for the front came to mind



The final idea for the front rotates the tree slightly anti clockwise from the first proposed front. This has allowed movement in the second trunk to be seen better and for the space between the two trunks to be reduced

Some more work by Seong-hoon



The tree before work began. A superb styling that makes the most of the delicate jin and shari and was a worthy winner of the award



Silver award winner!
47th Exhibition: Juniper, Height: 85 cm
Pot: Chinese Udei rectangle



The human-size tree before the work began



With his respected teacher, Shinji Suzuki

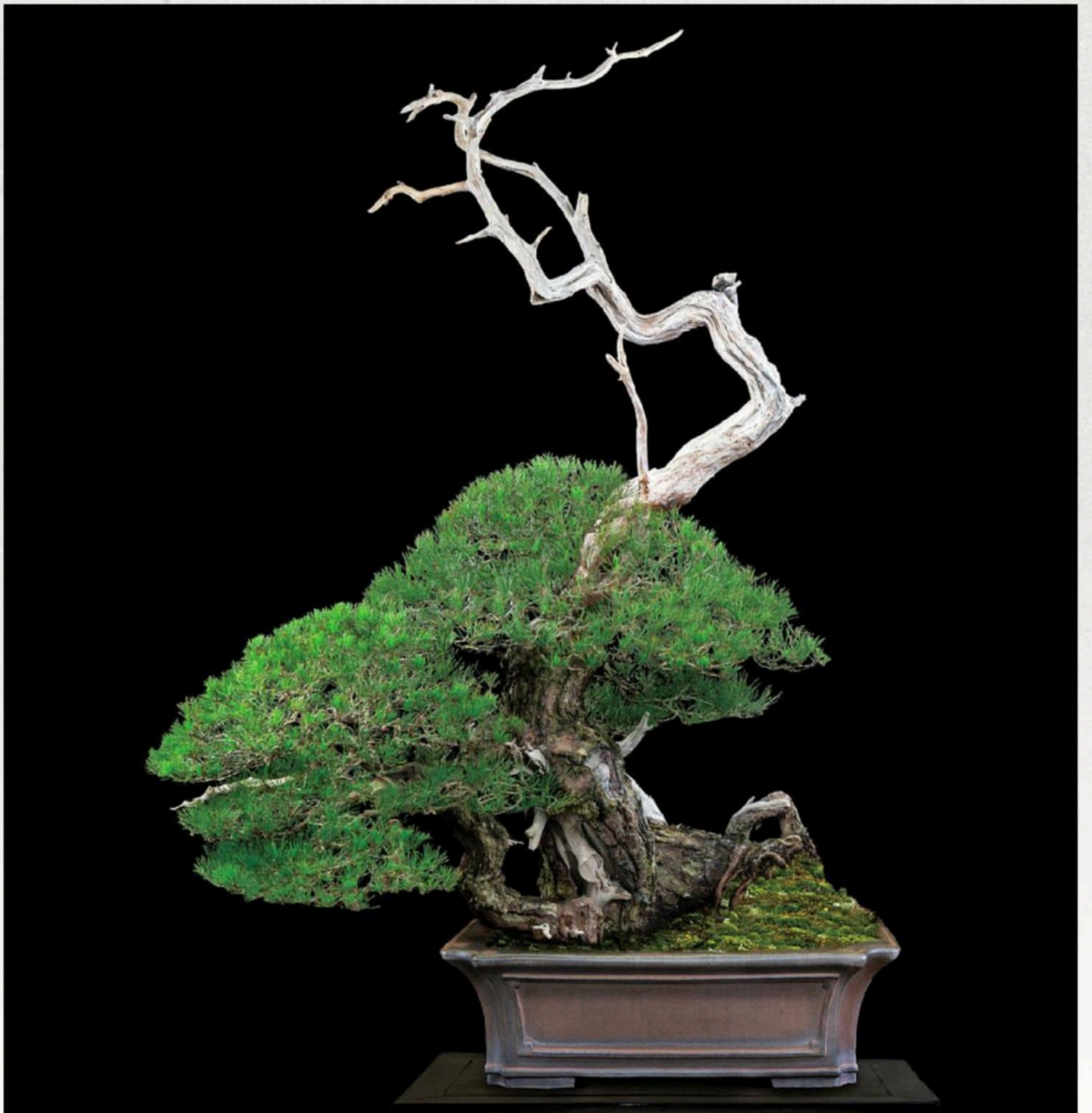
The ability to tame a tremendous red pine

With the help of his master and younger apprentices, the work has finished. An impressive piece of red pine material has turned into a quality bonsai with a tenjin and aged, natural character at the base.

The final image is rotated 15 to 20 degrees from the original idea and the final manipulation of the lower left branch has created a fine final image which will be interesting to watch as it matures, along with the skills of the artist who created it.

The final shape (with a computer generated pot).
Height: 86 cm to the top of the foliage, 158 cm to the top of the tenjin. This image was taken by his fellow apprentice, Manuel.

An incredible transformation from the original material into an impressive bonsai





Outstanding UBE

Dizzying beauty at the Spanish show in Aranjuez

Text: Santi Lorenzo Photography: Yan López and Santi Lorenzo

The UBE Bonsai Convention had its 5th anniversary in January from Friday 19th to Sunday 21st, 2024. It's a Spanish only show and has already built a reputation for high standards during its short period of existence



Olea sylvestris by Pedro Hervás



Pinus parviflora (from the Iwasaki collection) by Andrés Álvarez

South of Madrid in Aranjuez, the Isabel de Farnesio Cultural Center served once again as the venue of the V UBE convention. It all starts

a few days before the show opens. Bonsai arrive to be photographed by Salva Fuset and the assistant team of Yan López and Lionel Moynet. This is a slow and laborious process, but from the

organization it also requires a huge effort to be able to take, organize and prepare the photography of each bonsai display. The opening ceremony took place on the Friday, by our president Germán Gómez, mayor of Aranjuez, María José Martínez and the Japanese Ambassador in Spain, Mr Nakamae.

The set-up of this exhibition is that we always invite a major bonsai artist or Master, to showcase their collection. This year our guest of Honour was Andrés Álvarez. His talent in the world of bonsai is widely being recognized, but the level, detail and exquisiteness of each of the displays were of an even higher standard. Around the major display of our



A line-up of all guest speakers

The section showing the collection of Andrés Álvarez





Taxus baccata, by Andrés Álvarez



Guest there were many other bonsai artists who showed their best trees in very refined displays as well. Because of its anniversary, we wanted to celebrate with something special for the demonstration and lectures. From Japan we welcomed Master Kazuo Yajima, Bjorn Bjorholm from USA, shohin specialist Koji Hiramatsu from Japan and David Benavente and Sebastián Fernández both from Spain. All simultaneously gave several demonstrations in the adjacent auditorium. Lous Vallejo gave a talk on his latest released book 'A los pinos el viento', The wind among the leaves. Patxi Pavía gave a lecture on shohin display. In the outer court there was also a market with all Spanish bonsai nurseries present.



Quercus suber, by Andrés Álvarez



Taxus baccata, by Andrés Álvarez

We'd like to thank first of all the Parla



Bonsai Club who did a lot of work in the set-up of this convention. Also thanks go to the organising team: Germán Gómez (president) - Beti Andrés (secretary) - Benjamín Palomo (treasurer) - Gabriel Romero - Felipe Leal - Xema Laguna - Santi Lorenzo - Mikel Escajedo - Ana Maria Calleja - Andrés Álvarez - Alfredo Bol - Patxi Fernández - Manuel Germade - John Mora.

Last but not least a very special thank you to all UBE members. You are the driving force and the origin of everything.



Above: Prunus mume
Left: The courtyard with trade stands

SHOHIN

Photos: Kinbon, Bonsai Focus Studio



Maytenus diversifolia
Taiichi Asano, Pot: Gekkomaru



Cotoneaster
Bruno Wijman, Pot: China

Cotoneaster
Bruno Wijman Pot: Graham Simpson



Pseudocydonia sinensis
Nobunori Funaki, Gekkomaru



HAPPILY SEPARATED

What to do after air layering

Text and photography: Kinbon, Japan

Air layering is an effective technique to create shohin. Haruhisa Akimoto shows you how to take things further after air layering. Here, he is working on a *Pyracantha* taken from a larger tree a couple of years ago



Potted up from the mother tree

Pyracantha (*Tachibana* spp)

The *Pyracantha* shown here was air layered from a mother tree. It has been replanted once after being cut from the tree to grow separately; the roots are considered to be in good condition. It has been growing in a fine mesh stainless steel colander rather than a pot.

Its base is spread out, with the main trunk and twin trunks branching outwards from the powerful nebari. The tree must have been trained with this concept in mind right from the tree-trimming stage and has a stable form. Each trunk has a well-defined pattern and a good number of branches. The top has been pruned and wired several times, so it is very close to being completed.

This is the first step in the process of pruning and potting the plant and raising it to the finished stage.



Pyracantha before work, 28 cm tall, 32 cm on either side, around 4 years after independent removal. Nothing has been done since the spring bud-pinching, but it is not in a very vigorous state



Reverse side. Right now it doesn't seem to matter which side is used for the front



Fine roots were found emerging from the upper part of the root base. The area was actually covered with soil up until now. This is the area that will be brought to the surface, so this needs to be sorted out during this work.



Red and yellow berries of Pyracantha



Yellow or orange berries (*Tachibana modoki*)

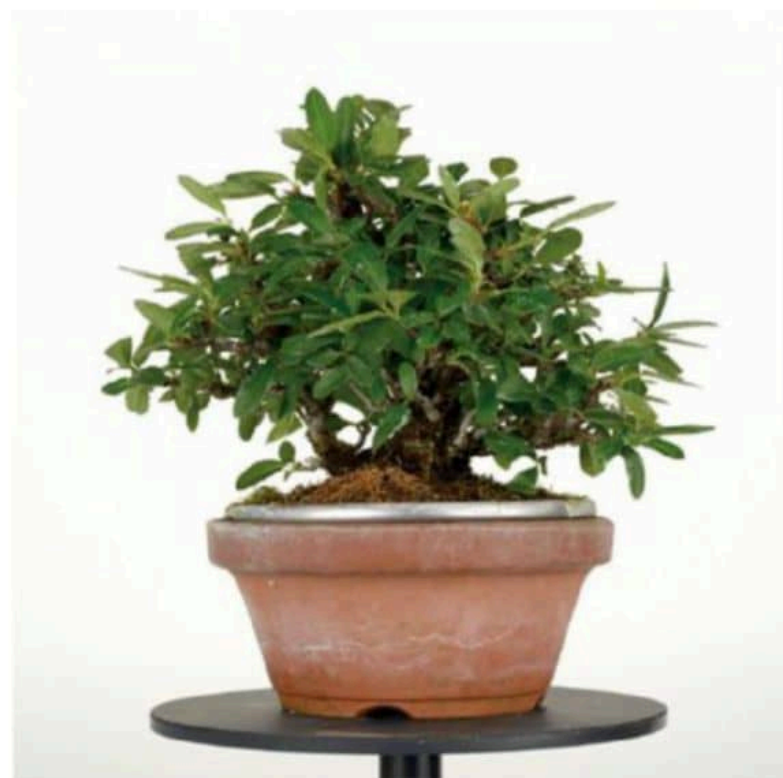
On the underside of the foliage a very fine greyish white furry down can be seen. The berries range from yellow to orange. The bark develops horizontal cracks and fissures from an early age and so it looks a lot older than it actually is. The picture shows a larger tree with a big thick trunk on which a number of wart-like features can be seen. These add to the sense of age



Red berries (*Tokiwa sanzashi*)

It is very easy to develop berries, which can even cover the entire tree. The greyish bark of the tree does not develop a sense of age as easily and it can appear to be quite shiny when young. The photo shows a very mature large-trunked specimen. To develop this level of age in the trunk takes many, many years

Pruning: Cutting back long shoots



After pruning. The elongated shoots have been roughly pruned back to the outline, which is roughly a scalene triangle shape



As seen from the rear. The tree has the feeling of a finished tree



Growing well after separation

You can see after the pruning has been done just how well the tree has been growing. The top section is in a near completed condition. After just cutting back those elongated shoots, a wonderful outline has emerged. There is no real need to do any major wiring work to correct faults.

The roots look like they are in an ideal condition as well. The effectiveness of the colander in developing a fine root system is clear to see, as the roots grow to the edge of the pot the tips are stopped by the sunlight or air. This stimulates new growth further in and stops strong roots from developing, promoting a fine root system. It was originally an air layer so the roots were fine and evenly distributed to begin with. The colander has improved this further.

It has been put into a terra-cotta pot, but it is planted into a stainless steel mesh colander. White root tips are seen growing around the outside of the mesh. It is taken from the colander and the condition of the roots is very good





Dealing with roots

There doesn't appear to be any problematic roots, in fact they are ideal. They are cut down to fit the size of the pot.



Removed from the colander. It was last repotted a year ago and the soil still looks like new



After removing some of the soil. There are no thick or strong roots at all. Fine roots are evenly distributed across the root ball



The rest of the soil is removed by washing and the roots cut short. The roots are superb because it was air layered



Choosing a pot

Improving the image ready for display

A pink glazed oval. The shape and size are good, but the colour is perhaps a little weak for a strong evergreen



Blue glazed mokko. The depth, shape and size are all perfect. It highlights the shape of the tree and gives a sophisticated appearance



A rectangle with an elegant design. The pot is a little shallow and there is a bit too much space on either side. It might work if the tree were planted a little higher in the pot



A deeper blue glazed rectangle. A sense of stability comes from the depth of the pot. The dimensions are perfect



Why this pot?

There is a secondary trunk coming from the base of the main trunk giving it a spreading appearance. With that in mind a round or square pot would simply not be appropriate, but a rectangle, oval or mokko shape would. Possible options have been tried to see which works.

'There's one more point to consider,' says Mr Akimoto, 'cultivation. The volume of soil that's in the pot must be sufficient to

maintain enough roots for the foliage. If there is not enough water retention in the pot, it will be very difficult to cultivate the tree successfully. Never push the tree too far when trying to reduce the pot size.

In the selection of pots shown here, Mr Akimoto prefers the shape of the mokko pot; however, the amount of soil it could hold is not sufficient and he would worry about drought. If the tree were to go into

an exhibition this pot would be fine for a short period of time, but for everyday care and cultivation, the slightly deeper rectangle is the best choice.



As *Pyracantha* is part of the rose family, it is susceptible to crown root gall. To prevent this it is placed in a bath of Streptomycin (diluted at 500:1) for around 30 minutes after it has been repotted



Now it is ready to display

After work is finished Height: 15 cm

It is planted into the final pot without any problems at all. It has stepped up to the final image. From here it will be a case of maintaining the health and managing the development of the ramification. It will be a joy to behold the flowers and fruits of this wonderful tree

A good outcome is the result of care and attention every day

Creating a finished tree four years after separating an air layer is an incredible feat that would make any enthusiast happy. After one more cycle of work, it will be ready to display at any exhibition.

All the work done here went smoothly, the pruning and repotting especially. The condition of the roots and branches was extremely good, making it quick and easy work. This is as a result of the day-to-day care and cultivation, the watering and fertilisation. Check the tree every day and intervene immediately anything unusual is seen. This care and attention is the most effective way of creating trees.





TAMARIX

From bunjin to a Sekijoju: roots over rock

Text and photography: Kinbon, Japan. Illustrations: Gyosuke Gun

How to create bonsai from cuttings, grafting and other methods using interesting and unusual species. With the help of illustrations we will see how to take a piece of material through to its completion. This time we are working with Tamarix

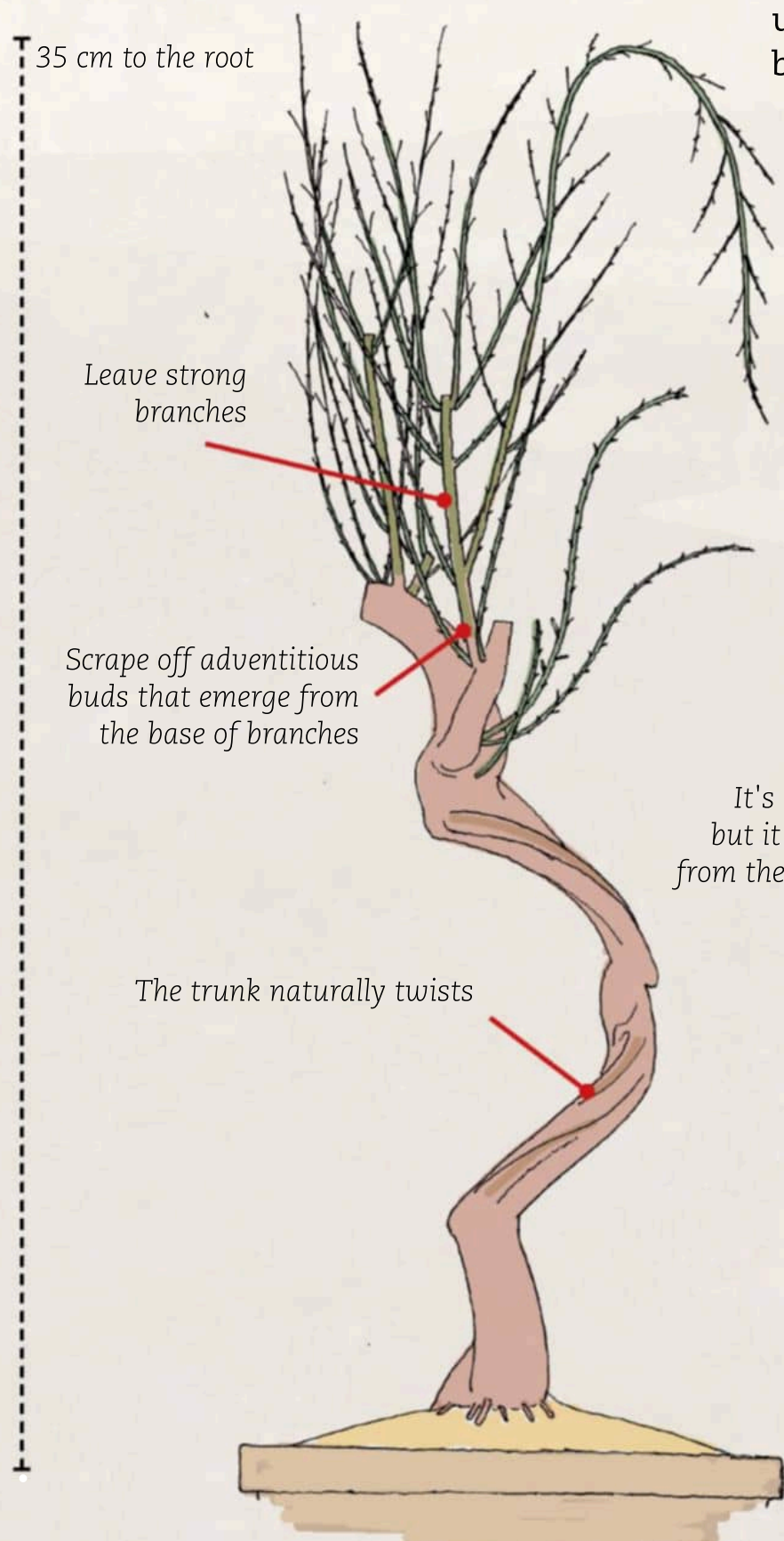
The tree is almost 20 years old from cuttings. It's just a case of cutting back the branches that have grown. Make

the branch setting by using those that are already thick.

Pruning and rock setting

Work in mid-April

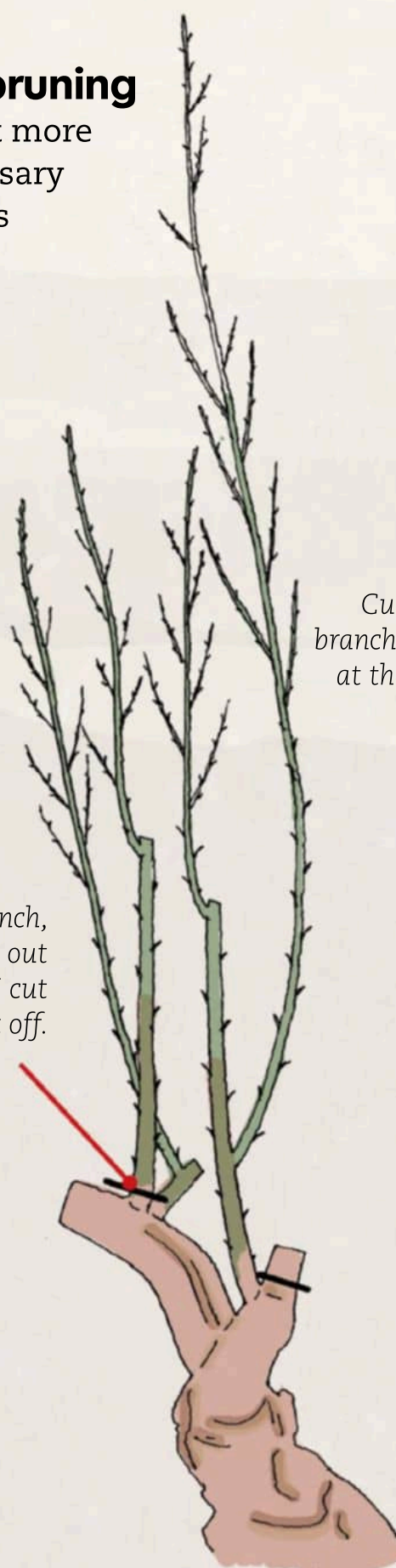
Before pruning



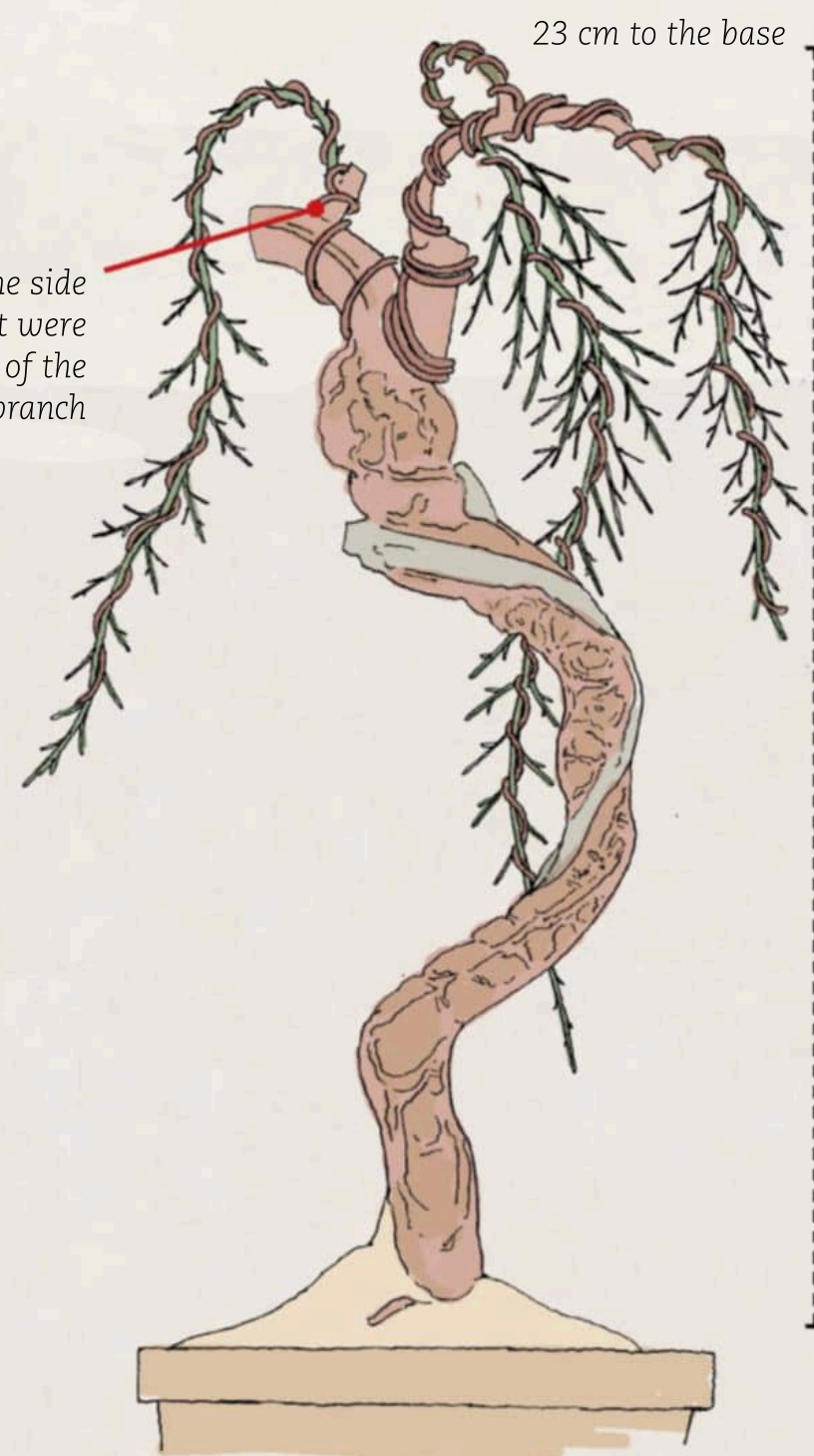
After pruning

Thin out more unnecessary branches

It's a nice branch, but it's sticking out from the base, so I cut it off.

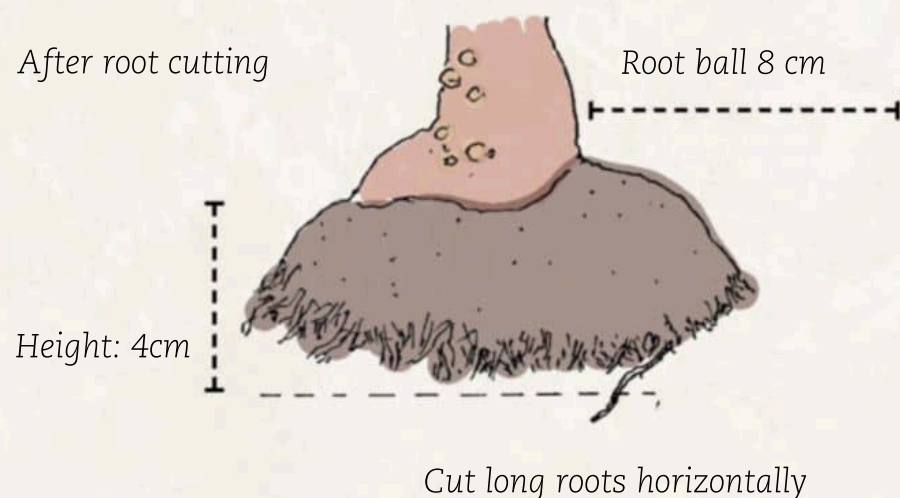


After wiring the branches



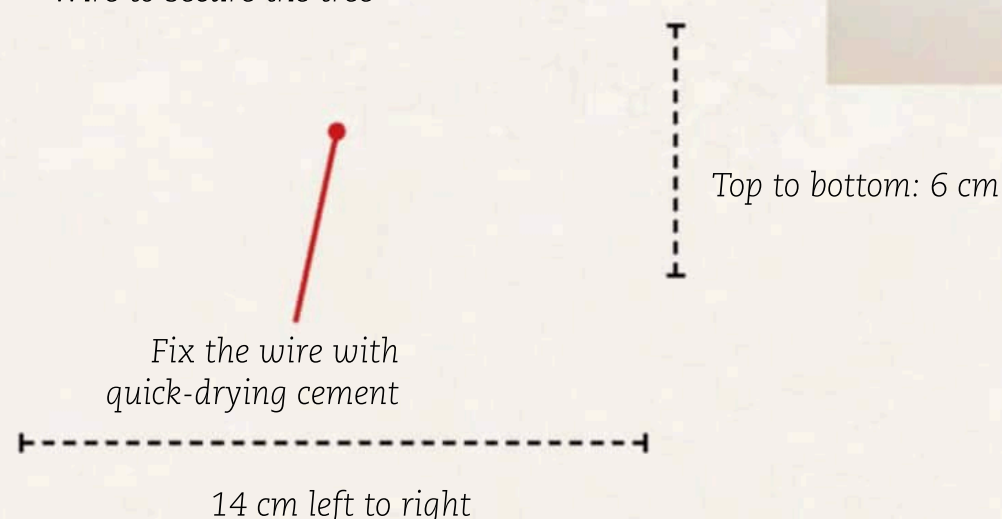
Transplanting

After root cutting



Preparing a rock for planting

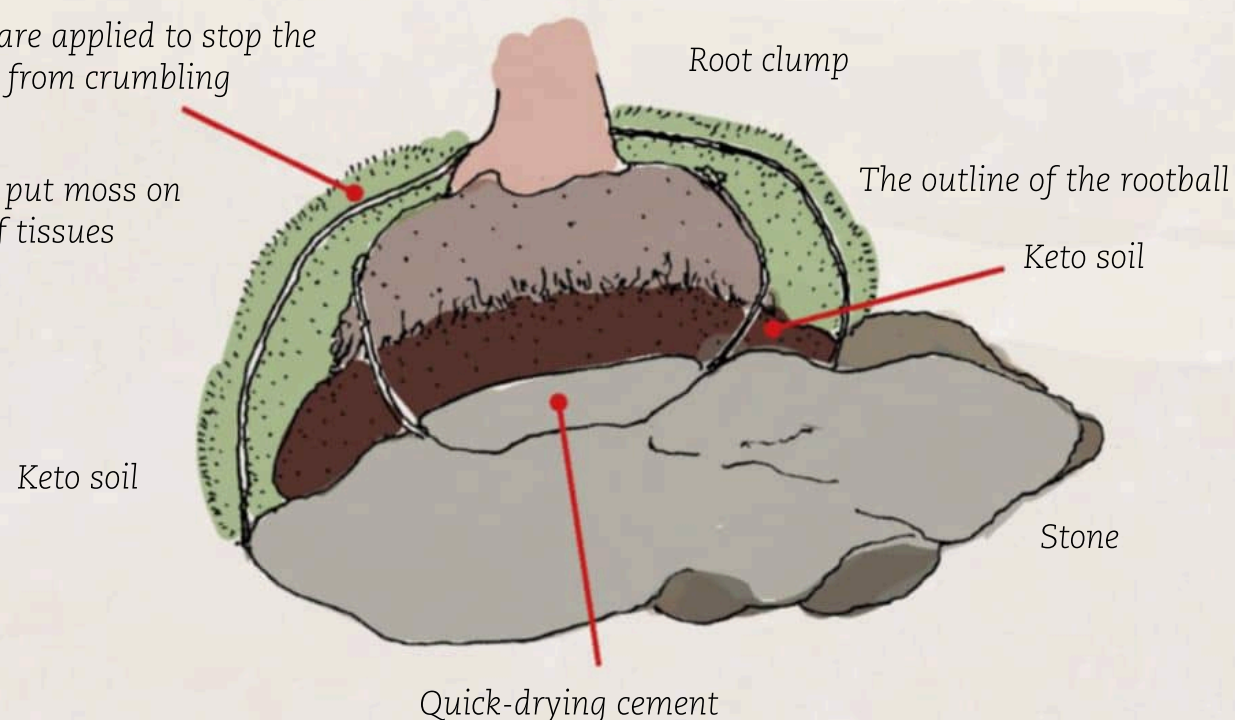
Wire to secure the tree



Planting the tree on the rock

Tissues are applied to stop the keto soil from crumbling

Then put moss on top of tissues

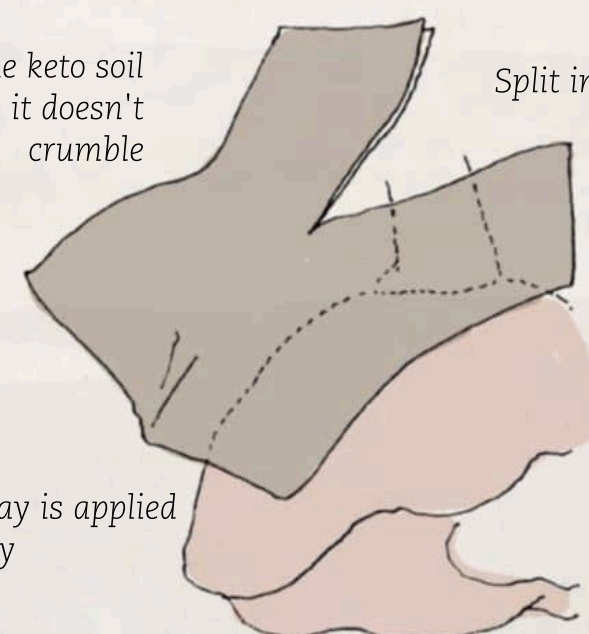


How to apply the tissue

Cover the keto soil with a tissue so it doesn't crumble

Split in half

Keto clay is applied liberally



Tamarisk is a genus from the tamarisk family (*Tamaricaceae*). The genus has about fifty to sixty species that occur in the Mediterranean region, in Asia to northern China and in the arid part of North Africa. It is believed to have been introduced to Japan in the Edo period (1603-1868) and is used as a garden tree for the purpose of appreciation due to its similarity to the

weeping willow. It flowers twice a year, in May on the previous year's branches and in September on new shoots that have grown that year. The September flowers bear fruit and the small berries split into three when ripe and the seeds scatter.

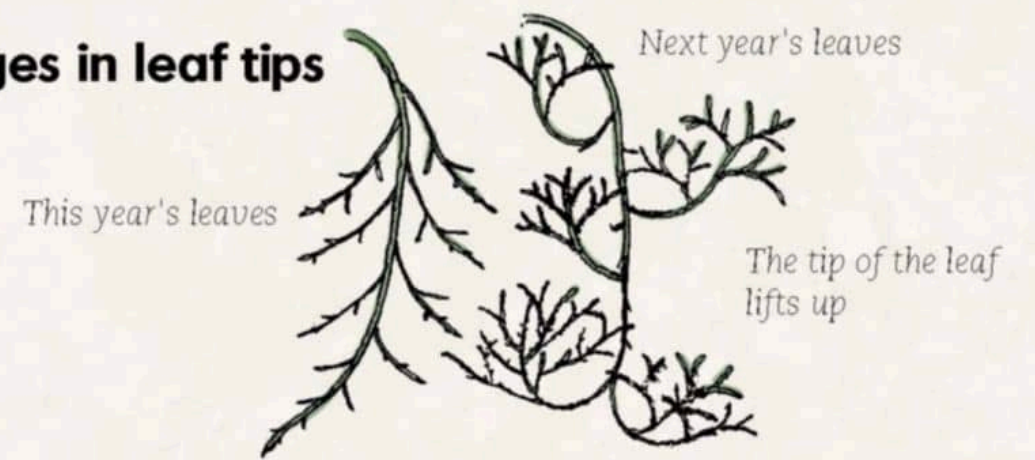
The branches grow upwards, so the new shoots need to be wired down to give the tree a drooping appearance. The best

time for wiring is around June-July. The branches tend to break off at the base, so secure the base of the branches with your fingers to keep them in shape. It is a water-loving tree and if it runs out of water, the leaves turn yellow and drop off from the base of the branches. During the growing season, keep it on a sunny and well-ventilated shelf, and protect it in winter by taking it into a polytunnel.

Leaf appreciation and Koshimizu

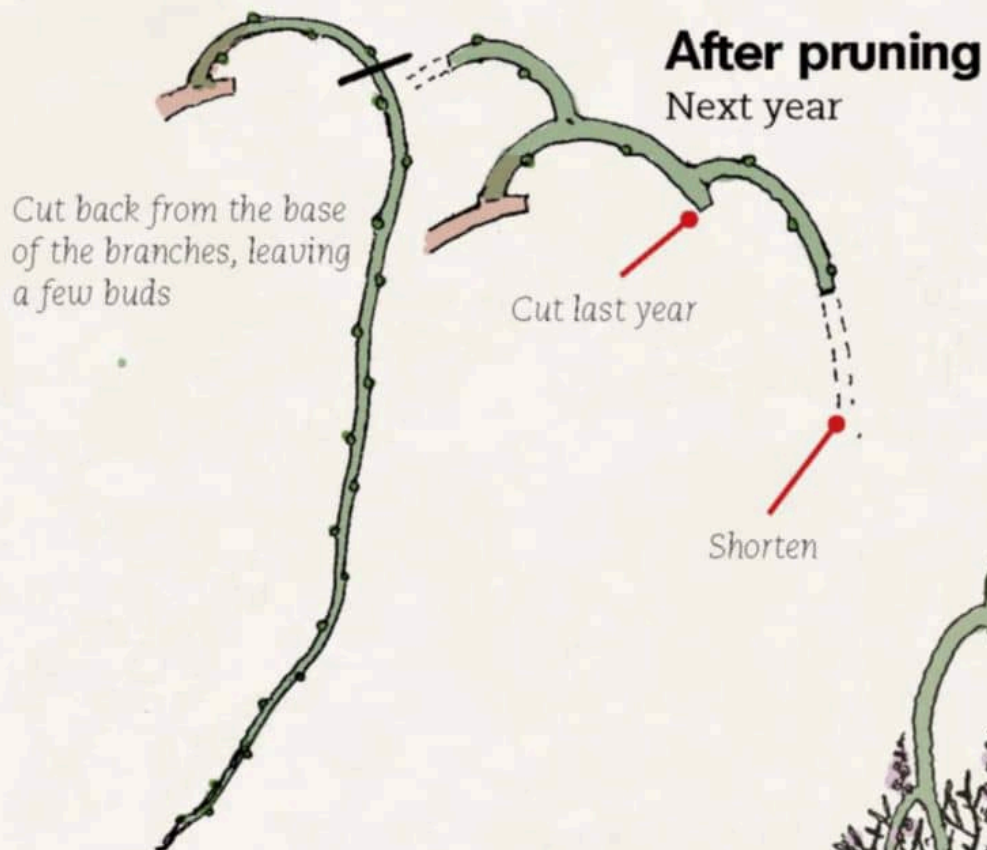
Watering technique
What the tree will look like
in 7-8 years

Changes in leaf tips



Branch pruning

Dormant period

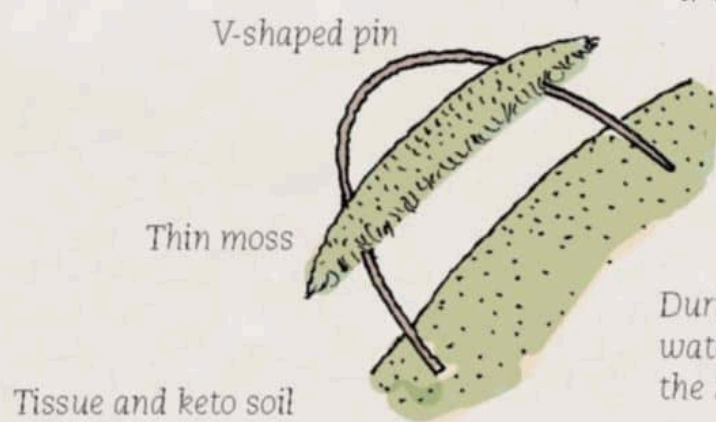


How to grow flowers

May/September
Flowering on newly-grown shoots



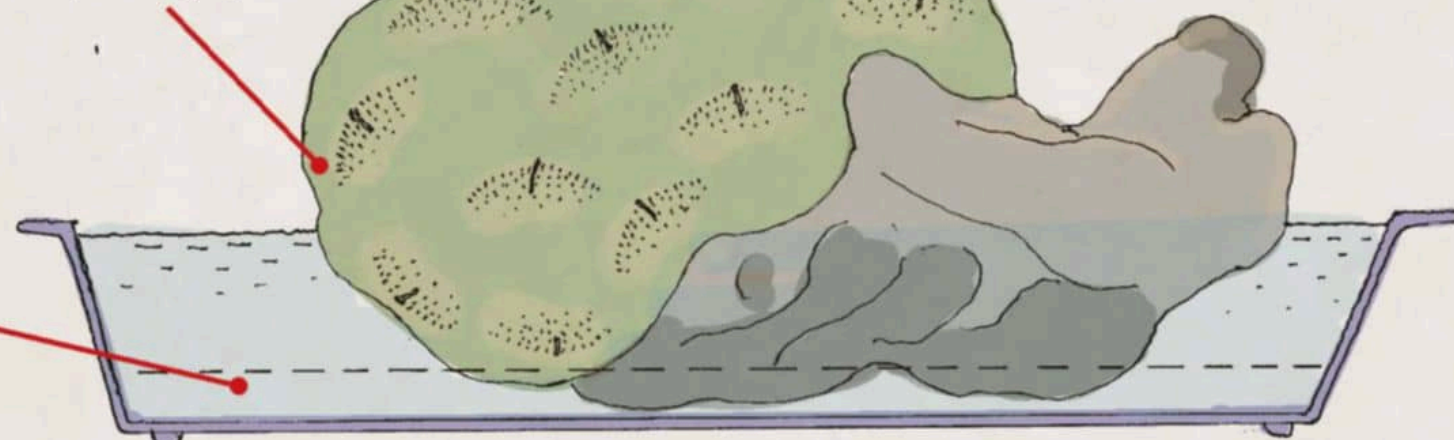
Moss on the slope



During summer place in tray with water to keep moist and to avoid the rock from drying out

Water level at night

Appreciate the way the leaves lift



KIFU BONSAI AWARDS



KIFU BONSAI AWARDS

A non profit, annual, international web competition

by Gaetano Conte

What is a 'kifu' and what objectives does the Kifu Bonsai Awards have? A kifu, or 'kifuu', can be translated as precious style or 'jewel bonsai', to indicate that it has the strong personality of a chuhin and the perfection of a shohin. This size is a recent invention — even in Japan — and this edition of the Kifu Bonsai Awards is the first international web contest that is dedicated only to kifu-sized bonsai (about. 21-35 cm). You can participate and compete with bonsai and bonsaists from all over the world.

The contest is totally free and non-profit. The four judges, highly-qualified bonsai Masters are: Bjorn Bjorholm, Alessandro Bonardo, Francesco Forno, Fabrizio Zorzi.

The winners of the first edition:

Conifer: *Juniperus 'itoigawa'* by A. Gimeno

(A)

Broadleaf: *Olea sylvestris* by D. Ruiz (B)

Deciduous: *Ulmus minor* by B. Proietti

Tocca (C)

You are invited to register your kifu tree. All you need to do is send, a photo of the bonsai and a video certifying its height. For the full instruction go to our website www.kifubonsaiawards.com.



14 - 15 September, Salon National du bonsai.

Where: Maulévrier, France

19th - 20th October, 'Couleurs d'automne'.

An exhibition dedicated to bonsai in Autumn Colours. It will feature nearly 70 trees. Harry Harrington (UK) will perform a demo and a guided visit on both days.

Where: Reus, Spain

Info: www.ebabonsai.com

26 - 27 October, Bonsai Culture Expo, Paris.

The event dedicated to the Art of Bonsai and the traditional Arts of Japan

Where: Parc Floral de Paris, 102 route de la Pyramide 75012, Paris

Metro: Line 1 – Château de Vincennes

Info: www.bonsaiculture.fr

Instagram: @bonsaiculturefr

23 – 24 November, EBA European Bonsai Congress.

Where: Reus, Spain

Info: www.ebabonsai.com

28 – 31 August 2026, the 10th World Bonsai Convention.

Where: Kuala Lumpur, Malaysia

Bonsai Culture Expo in Paris

An event dedicated to the Art of Bonsai and the traditional Arts of Japan. This major event will be held on October 26

and 27 at the Parc Floral de Paris, over an extended area of more than 3000m2. This must-see exhibition will celebrate the fusion between nature and art and highlight the creativity of bonsai experts, providing an immersive experience for all enthusiasts. Special guest and for the first time in France, is Adam Jones owner of the 'Tree house' bonsai nursery in Ibaraki, close to Tokyo. He's the first non-Japanese to have established a bonsai nursery in Japan after complete training. A member

of the Nippon Bonsai Association, he will be performing two demonstrations on Chinese juniper from the permanent bonsai collection of the Parc Floral de Paris. The event will be highlighting an exceptional exhibition featuring some sixty bonsai in competition.

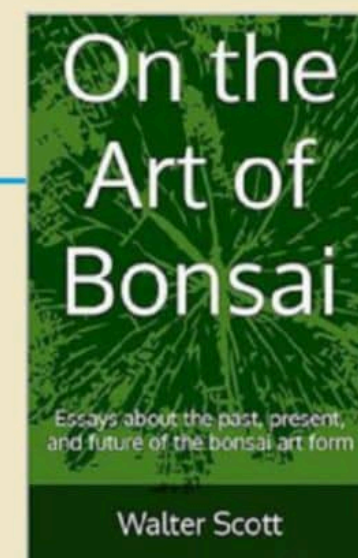
Info: www.bonsaiculture.fr

Thoughts on bonsai

Essays about the past, present and future of bonsai. Not a how-to book, it is more about the art form of bonsai in a broader context. Walter Scott, a retired surgeon and bonsai enthusiast, encaptures his collected essays in this publication. There is much more to the art of bonsai than making beautiful trees. It having originated centuries ago, where does this art form fit within our world today? What does a bonsai 'say' to us? What does it say about us? These essays examine a wide range of topics in order to take a deeper look at the bonsai art form. They explore not just the past and present of bonsai,

but also the future of the bonsai art form and of ourselves.

Info: Language, English, 100 pages. Author Walter Scott. Go to: www.amazon.com



SHOHIN

Photos: Kinbon, Bonsai Focus Studio



Shohin
WBC Japan



Cotoneaster
Bruno Wijman, Pot: Kai Sperling



Shohin
WBC Japan



2024-4 #189 / #212 - July / August



Spectacle with Master Kimura

You can follow the arduous work of this master craftsman as he reduces the height of one of his precious bonsai with a chainsaw.



From Colorado

Just like Todd Schlafer, the Colorado spruce on which he will be working, is native to North America.

Have no fear
Wounds are unavoidable when pruning branches. This should not be something to fear because, with the right techniques, you can overcome these problems.



The Triskele Group

Three mad potters, Thor Horvila, Tom Benda, Andrew Pearson, are brought together by their love of clay and bonsai. They use their magic to create unique collaborative pots.

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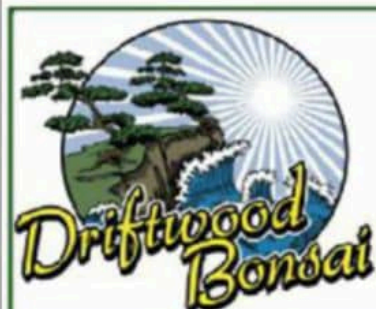
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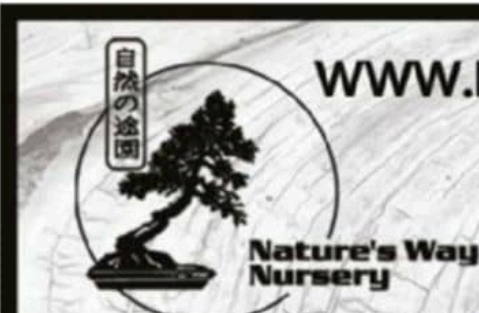


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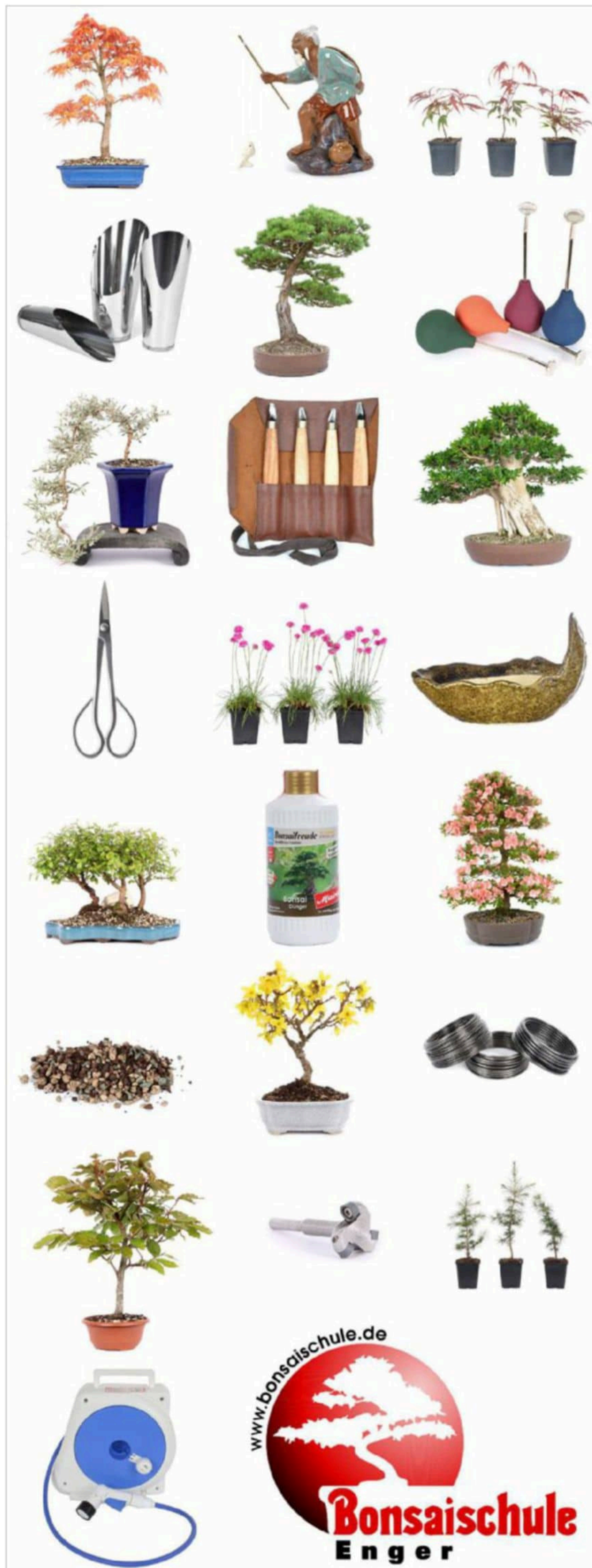
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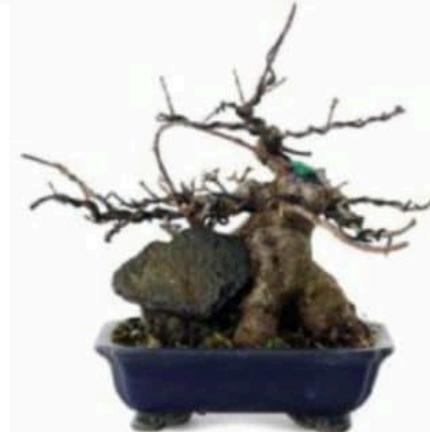
Pseudocydonia sinensis,
68,5 cm, ± 40 years
€1.295,00



Chaenomeles speciosa,
17,5 CM, ± 40 years
€1.495,00



Acer buergerianum,
17,5 CM, ± 35 years
€895,00



Acer buergerianum,
18 CM, ± 20 years
€895,00



Chaenomeles speciosa,
18 CM, ± 20 years
€325,00



Chaenomeles speciosa,
14 CM, ± 40 years
€1.599,95



Carpinus coreana,
35 CM, ± 40 years
€595,00



Chaenomeles speciosa,
16 CM, ± 12 years
€95,00



Acer buergerianum,
57 CM, ± 35 years
€1.095,00



Acer buergerianum,
43 CM, ± 25 years
€375,00



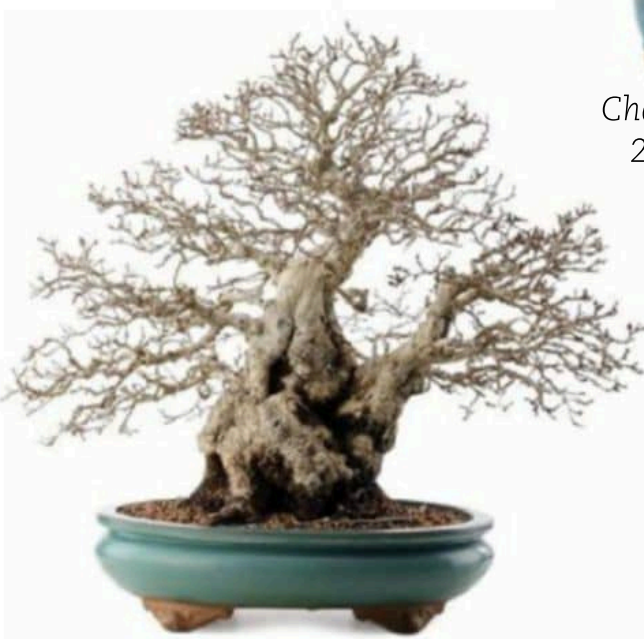
Chaenomeles speciosa,
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€495,00



Acer palmatum,
21 CM, ± 25 years
€499,95



Acer buergerianum,
32 CM, ± 25 years
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Carpinus coreana,
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Carpinus coreana,
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