

# Esprit Bonsai

#86

INTERNATIONAL

エスプリ盆栽

► The magazine for bonsai enthusiasts • February/March 2017



**Hardy kiwi**  
p. 43



**Repotting  
a maple**  
p. 48

## TAIKAN-TEN 2016 NEW TRENDS REVEALED

**Bonsai Basics** ► **Work diary: spring** p.29

Price: €11.50 - USD13.50  
£8.90



SOUS LE HAUT PATRONAGE DE S.A.R. LA PRINCESSE DE HANOVRE

BONSAI  
INTERNATIONAL  
EXHIBITION

# LES JOLIS MATINS DE JUIN

9-11 juin 2017

Monaco

Takeo  
Kawabe

British  
Shohin  
Association



[www.lesjolismatinsdejuin.fr](http://www.lesjolismatinsdejuin.fr)

Organisé par la Mairie de Monaco  
et le Bonsaï Club de Monaco  
93 15 29 80 – [jardin-exotique@mairie.mc](mailto:jardin-exotique@mairie.mc)  
[www.jardin-exotique.mc](http://www.jardin-exotique.mc)





#### 4 News and resources

#### The Spirit of Bonsai

#### 7 On beauty

#### Exhibitions

#### 8 Taikan-ten 2016: New trends revealed

#### 16 Bonsai Without Borders Global Summit China 2016: A Frenchman's journey in China

#### Trees and People

#### 20 Marija Hajdić & Andrija Zokić

"You should invest your whole  
being to work with bonsai"

#### Task of the Month

#### 26 Snowfall and wiring

#### Bonsai Basics

#### 29 Work Diary: March, April

#### Getting Off to a Good Start

#### 34 Starting out with a nursery-grown plant

#### Treegazing

#### 36 Pines as parasols

#### Shohin: Small Bonsai

#### 38 A mugo pine matures

#### Techniques in Detail

#### 43 Hardy kiwi: a creeper with charm

#### Spotlight on Broadleaves

#### 48 Repotting an old refined maple

#### Spotlight on Conifers

#### 58 Best Bonsaist prize for a larch

#### 62 Repotting yews and their consequences

#### Re-Imagining a Tree

#### 66 The serenity of a spruce

#### Potters and Pots

#### 68 Shohin pots, part 3 Japanese shohin pottery artists

#### Besides Bonsai

#### 72 Kazari, the art of displaying bonsai and suiseki

#### Ikebana

#### 74 Ohara: The globetrotting hydrangea

#### 76 Senshin Ikenobo: Flower combinations

#### Clubs and Enthusiasts

#### 78 Swindon & District Bonsai Society

A society committed  
to promoting bonsai

### Editorial

## New trends

Bonsai is an art; moreover, the phrase, 'the art of bonsai' is sacrosanct. Nevertheless, there is a running debate that keeps returning to the same theme: the conservatives will say that bonsai must always respect the rules laid down by the Japanese. The avant-garde bonsaists – and there are very few – have pushed bonsai beyond the boundaries and have dared to take liberties that are often viewed with disfavour. More power to them – it is the bold that change the world. Then there are those who have taken the middle road, who are more moderate, and for whom the evolution slider moves little by little towards more freedom in breaking the rules to give the trees more naturalness, or in daring to create unusual shapes that subscribe to modernity. We can certainly see in western exhibitions, both in Europe and in America, artists who have taken possession of the art of bonsai; whose interpretation of it is more personal, and which often tends towards a more natural look for the tree itself. But how do things stand in Japan? Peter Warren's report on the big autumn Taikan-ten exhibition in Kyoto, shows us that there too, trees are slowly emerging from a strict codification. Although not a revolution, it is interesting to see that, on the one hand an evolution is taking place, and on the other, there is at least one exhibition in Japan that welcomes these changes. Happy reading!

**Michèle Corbihan**



**Publishing Director:** Christian Fournereau – **Editor in Chief:** Michèle Corbihan – **Art Director:** Antoine Simon – **Designers to Layout:** Charlène Destrebecq, Stéphanie Grevet, Benjamin Madelaine – **Translators:** Abigail Grater, Nichola Lewis – **Contributors to this issue:** Patrice Bongrand, Jean-François Busquet, BonsaiTranslations, François Jeker, Jérôme Hay, Gilbert Labrid, Bruno Mazza, Martin Nielsen, Marlette Renaudin, Edoardo Rossi, Anne Royer, Marcel Vignaud, Peter Warren – **Advertising:** Manon Foustoul +33 297 248 152 – **Retail and Professional:** Magalie Rous +33 297 593 766 – **Accounts:** Anne Le Crom +33 297 593 761 – **Sales Inspection:** À juste titres – Manon Castel +33 488 151 247 – **Reprographics:** Antoine Simon – **Setting and Printing:** Rectiligne – **ISSN:** 1761-662X **CPPAP:** 0618K83283 – "Printed in France/Imprimé en France". **ESPRIT BONSAI INTERNATIONAL** is published by LR Presse sarl: BP 30104, F-56401 AURAY Cedex, FRANCE – **Registered office:** 2, rue de Suède, Auray, France – Limited liability company with capital of 84,500 euros – Companies register number RCS Lorient B.381289719 – **Tel.:** +33 297 240 165 – **Fax:** +33 297 242 830 – **E-mail:** info@esprit-bonsai.com – **Website:** <http://www.en.esprit-bonsai.com> – **Subscriptions:** 6 issues per year – Legal deposit on the date of publication – **Cover:** White Pine, **photo** Peter Warren, **design** Antoine Simon.



# DIARY

## IN JAPAN The Kokufu-ten exhibition

The 91st annual Kokufu-ten show, the most prestigious bonsai exhibition in Japan, will take place from 4 to 8 February and then from 10 to 13 February at the Tokyo Metropolitan Art Museum, in the Ueno Park in Tokyo. Once again, there will be two exhibitions in which visitors can participate, as there will be a change of trees between the two sessions. In all, 200 bonsai will be displayed. A bonsai market will be held at the Ueno Green Club.  
■ Parc Ueno  
3-42 Ueno Kouen,  
Taito-ku, 110-0007 Tokyo

## The Gafu-ten

Shohin will be displayed at the Gafu-ten exhibition from 5 to 8 February, 2017 at Miyakomesse in Kyoto. Every year the exhibition displays the highest quality shohin in Japan. 150 exhibits are expected. There will also be a professional market.  
■ Miyakomesse  
9-1, Okazaki Seisyoji-cho,  
Sakyo-ku, 606-8343 Kyoto

## The Kanuma satsuki festival

The town of Kanuma in the Tochigi prefecture, 120 kilometres north of Tokyo, will host its annual Japanese azalea festival, which attracts

many visitors to admire these beautiful flowering shrubs. Kanuma's 46th festival will take place from 27 May to 5 June. There will be a competition for satsuki only, but exhibitions and sales stands of satsuki and other species will also be present.  
■ 2086-1 Moro Kanuma-shi,  
Tochigi 322-0026

## FROM THE NETHERLANDS TO BELGIUM The 40th anniversary of the Vlaamse Bonsaivereniging

The Vlaamse Bonsaivereniging (VBV) has gathered together bonsai associations from all the Flemish provinces since 1977. To celebrate its 40 years activity, all the associations have joined forces to hold events that will take place throughout 2017. Organised by VBV Antwerp, VBV Dender and VBV Waasland, the opening of the 40th anniversary celebrations will be held on April 1, and April 2 at Aalst, in Belgium, where the group was first formed. In addition to an exhibition of club members' finest trees, Milan Kapisek and Sandor Papp will lead workshops and give demonstrations.

■ Lyceum, zaal Gillade  
Louis D'Haeseleerstraat  
Aalst, Belgium  
[www.vlaamsebonsai.be/](http://www.vlaamsebonsai.be/)  
[www.facebook.com/VlaamseBonsaivereniging/](https://www.facebook.com/VlaamseBonsaivereniging/)



## IN FRANCE Ikebana at Toulouse

From 23 to 26 March 2017, Marette Renaudin will welcome Tomomi Kurihara, master of calligraphy for another encounter between the art of flowers and the paintbrush. Kurihara Kôyô (her professional name) has been teaching calligraphy in southern Japan for over 20 years, and regularly exhibits and demonstrates her work throughout Japan and Europe. This year she will show her latest creations assimilated with floral compositions.

Calligraphy demonstration, Saturday 25 March at 7.00p.m. at aikido dojo, 5, rue Belle-Paule (avenue Jean-Rieux, Côte-Pavée, bus 22), in Toulouse. Entrance €10 (€5 members, €3 children)  
■ Exhibition at the school of Ikebana 15, rue de la Pleau, 31000 Toulouse (rue Ozenne, métro Carmes)  
From 10.00 a.m. to 8.00p.m. Saturday closes at 6.30 p.m. Entrance: €5

## The Fédération française de bonsai congress

The 2017 congress of the Fédération française de bonsaï, organised by the Bonsaï club de Montpellier and of Saint-Georges d'Orques, will be held at Prades-le-Lez, near Montpellier from 27 to 28 May. Peter Warren from the UK will be the guest of honour at the show and will lead a workshop and give a demonstration. Jaume Canals from Spain will also run a workshop, and there will be a professional market.  
■ Halle des Sports, rue du Mas d'Aussel 34730 Prades-le-Lez  
Horaires: from 10.00 a.m. to 6.00p.m. Free entrance.





# GATHERINGS

## In Monaco Les Jolis Matins de Juin

### At Maulévrier

Maulévrier's national bonsai show, organised by the Parc Oriental de Maulévrier, near Cholet in the Maine-et-Loire district, will welcome guest artists Nicola Crivelli and Enzo Ferrari both from Switzerland on 9 to 10 September, 2017. The best trees from across France will be chosen for the exhibition, and there will also be a professional market.

■ [www.parc-oriental.com/](http://www.parc-oriental.com/)



For its fourth annual exhibition on 9 to 11 June, 2017, Les Jolis Matins de Juin (Beautiful mornings in June) will give pride of place to shohin at an exhibition on a European scale at the Jardin exotique in Monaco. The British Shohin Association represented by Peter Warren and John Armitage will receive the Prix Européen d'Art Bonsaï (The European Prize for Bonsai Art), which is annually awarded by Her Royal Highness, The Princess of Hanover.

The event, which is organized by the Bonsaï Club de Monaco, in partnership with the city council of Monaco, will welcome the charismatic Japanese master Takeo Kawabe, who will award the prizes, lead workshops and give demonstrations.

Many activities have been planned.

*Esprit Bonsaï International* will publish a catalogue of the exhibition.

■ 62, boulevard du Jardin Exotique  
98000 Monaco

[www.lesjolismatinsdejuin.fr/](http://www.lesjolismatinsdejuin.fr/)



## REPORT The Sakufu-ten

The 42nd annual Sakufu-ten exhibition took place from 15 to 18 December 2016 at the Ueno Park in Tokyo. The exhibition only display the trees by professional

Japanese bonsai artists. This year's Gold award (Prime Minister Prize) winner was Takashi Iura from Suzaka City, in the Nagano Prefecture, for a Chinese juniper.



© ATSUYA SAITO

Parc Oriental 9 & 10 Sept 2017 庭園

**Salon National**

Invités d'honneur  
Enzo FERRARI  
Nicola CRIVELLI

**Bonsaï**

**MAULÉVRIER**  
(Maine et Loire - 49)

Ouverture: le samedi de 14h à 19h / le dimanche de 10h à 18h  
Entrée gratuite - Tél. 02 41 55 50 14  
<http://www.parc-oriental.com> - E-mail: [contact@parc-oriental.com](mailto:contact@parc-oriental.com)

Credit Mutuel  
Parlons Bonsaï  
L'Esprit Bonsaï

## In our bookshop

**Chant de Fleurs**  
Au Rythme des Saisons  
Soazic Le Franc  
€28,50



It is 30 years since Soazic Le Franc ikebana master of the Sogetsu School 'fell under the spell of flowers'. Over the years her tastes have been refined and her style confirmed. With the Sogetsu School she found the way to express her creativity. In this very personal book, she plunges us into her world, drawing on the seasons as a guiding thread. Her compositions are creative, poetic and playful and show us in infinite possibilities in Japanese floral art. Unusual materials such as CDs, plastic wire or metal rods sometimes find their way into this dance of flowers, and from time to time, a plant might dare to escape its vase. No one can be indifferent to Soazic Le Franc's joyful and elegant ikebana. The photos are a burst of colour against a background of white or black depending on the colours of the flowers. The texts are very short in favour of the photos. Hardback. 30 x 22 cm (11¾ x 8¾ in.). 68 pages. In French. Code: CHANT

## Exhibitions and conventions

|                                 |                                   |                                                                                                                                                                                                                                                                              |
|---------------------------------|-----------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SWINDON,<br>UNITED KINGDOM      | <b>26 February</b>                | Swindon Winter Image Show<br>Grange Leisure Centre,<br>Grange Drive, Stratton St Margaret,<br>Swindon, SN3 4JY<br>10.30 a.m. - 4.00p.m.<br><a href="http://www.swindon-show.co.uk">www.swindon-show.co.uk</a>                                                                |
| BIRMINGHAM,<br>UNITED KINGDOM   | <b>12 March</b>                   | Federation AGM together with<br>FNBC Annual Boot Sale<br>Birmingham Botanical Garden,<br>Westbourne Rd., Birmingham.                                                                                                                                                         |
| AALST, BELGIUM                  | <b>1-2 April</b>                  | 40th anniversary of the<br>Vlaamse Bonsaivereniging.<br>Exhibition, demonstrations, professional<br>trading stands, workshops and more<br><a href="http://www.vlaamsebonsai.be/">www.vlaamsebonsai.be/</a>                                                                   |
| SAITAMA, JAPAN                  | <b>27-30 April</b>                | The 8th World Bonsai Convention<br><a href="http://world-bonsai-saitama.jp/en/">http://world-bonsai-saitama.jp/en/</a>                                                                                                                                                       |
| BRISBANE, AUSTRALIA             | <b>19-22 May</b>                  | The 30th Australian National Bonsai<br>Convention, Royal on the Park, Brisbane.<br>Hosted by the Bonsai Society of<br>Queensland and the Association<br>of Australian Bonsai Clubs<br>Featuring, Marc Noelanders, (Belgium),<br>Steve Cullum, Andrew Sellman,                |
| MONTPELLIER,<br>FRANCE          | <b>27-28 May</b>                  | Fédération française de<br>bonsai convention<br><a href="http://www.ffbonsai.com/">www.ffbonsai.com/</a>                                                                                                                                                                     |
| MONACO                          | <b>9-11 June</b>                  | "Les Jolis Matins de Juin"<br>International bonsai exhibition organised<br>by the Bonsai Club de Monaco, at<br>the Jardin Exotique in Monaco.<br>Special guest: British Shohin Association<br><a href="http://www.lesjolismatinsdejuin.fr/">www.lesjolismatinsdejuin.fr/</a> |
| SAINT-JEAN-<br>D'ANGELY, FRANCE | <b>9-10<br/>September</b>         | Fédération française de bonsai -<br>shohin and mame convention<br>Contact : +33 (0)5 46 32 00 43<br><a href="http://www.ffbonsai.com">www.ffbonsai.com</a>                                                                                                                   |
| BURY, UNITED KINGDOM            | <b>7-8 October</b>                | Bonsai Europa 2017<br><a href="http://www.bonsaieuropa.com">www.bonsaieuropa.com</a>                                                                                                                                                                                         |
| MULHOUSE, FRANCE                | <b>12-14<br/>October<br/>2018</b> | Bonsai Club International<br>(BCI) convention                                                                                                                                                                                                                                |



# On beauty

Beauty changes our view of the world.  
Being able to admire it and be moved by  
it brings us back to the real essentials.  
The same applies in the art of bonsai.

Author: Patrice Bongrand

We can bring  
wonder into our  
lives by allowing  
ourselves to be  
moved by the  
world's beauty.



“Beauty is an inexhaustible source of joy for those able to discover it.” Alexis Carrel

In troubled times that are dominated by violence, discord and the personal interests of big multinationals that see living things as a means of enriching themselves; in a time when fast-flowing information and overinformation focus only on the dramas and agonies of our human societies – speaking of beauty may seem futile.

However, contemplating the world's beauty lifts our spirits above the circumstances of our lives. Beauty is food for the soul, which gives flavour to the present moment, regenerates our souls and puts them back in touch with the real essence of things.

## A truly nurturing relationship

In modern society, humans have unfortunately become more and more focused on consumerism and less and less close to nature. People often view nature as another thing to consume, deluding themselves that this can satisfy their inner sense of emptiness. It would be a shame if the same situation were found in bonsai. Along the wonderful way of bonsai, it is crucial not to confuse having with being, or style with content.

In the bonsai world, there is often talk of aestheticism; we each have our own

subjective view of it, which often conflicts with other people's taste. It is to be hoped that we will be able to look beyond such differences and wholeheartedly welcome every tree and every person alike.

Our bonsai are like delightful digressions that lead bonsaists into a truly nurturing relationship with trees and nature. They are evocations of the beauty of aged specimens living in their wild habitat. But to achieve this, we must abandon overly codified views; because by trying to make something too perfect, too well structured, we become distanced from the truth of each species, and we are in danger of creating artificial beauty.

What makes a bonsai beautiful is not whether it conforms to established aesthetic or structural norms, even though these may be necessary in the early stages. Rather, its beauty comes from something deeper, truer and more sincere. It is an evocation of the strength, vigour and harmony of an old tree in its natural environment.

## Not seeking to master everything

The quest for perfection is illusory. Nothing is perfect; no living being is perfect. But more than that, it is this mysterious aspect of imperfection – which underpins Japanese arts – that can touch our hearts. It reveals the beauty of the

story of life in general, and of the life of trees in particular.

In beauty, there is a mystery that escapes us and which we cannot master. Perhaps this is the big secret: not seeking to master everything, liberating trees from the straitjacket of an overly formatted vision. Bonsai is a matter of intuition and heart, and “over-thinking” the practice of bonsai is a sure way of creating stereotypical trees that, however nicely done, no longer arouse any emotion.

In his wonderful book *The Way of Beauty: Five Meditations for Spiritual Transformation*, François Cheng, of the Académie Française, helps us to understand that beauty is related to goodness. It cannot be defined as a means or a tool because it is, in essence, a state of existence.

Lastly, the source of beauty is within the hearts of living beings. Beauty is not a concept; it brings wonder into our lives.

Cultivating a positive mindset, letting ourselves be moved by the beauty of the world, keeping an innocent and childlike outlook that sparkles with life and finds wonder in the joys that come from contemplating nature and living creatures – mineral, plant, animal or human: these are what can give us a spiritual boost and a renewed sense of hope.

“If you sing of beauty, though alone in the heart of the desert, you will have an audience.” Khalil Gibran. ●



# TAIKAN-TEN 2016

## New trends revealed

The Taikan-ten, in Kyoto, is the biggest bonsai exhibition after Tokyo's Kokufuten. It also offers an opportunity to show less classical bonsai, displaying the latest fashions in the Japanese bonsai world.

Author: Peter Warren

**In 2016,** the annual Taikan-ten exhibition was held at the Miyako Messe exhibition hall in Kyoto from 19 to 22 November. For those that remember last year, the autumnal colours were very poor in both the bonsai and the trees around Kyoto, which is famed for its natural beauty throughout the seasons. This year, I went to Japan with little excitement in that respect, having been disappointed the previous year. Thankfully I was

One of Japan's best bonsai exhibitions, the Taikan-ten 2016 took place in Kyoto in November, as it does every year. The winner of the Prime Minister's Award, the best-in-show award, this imposing juniper was displayed in a separate tokonoma. Unmistakably styled by Mr Kimura, this is an impressive and powerful tree that ticks all the right boxes. The natural movement of the deadwood and the skilful arrangement of the foliage to accentuate it are superb.

very pleasantly surprised, as things had returned to normal and we hit Kyoto just at the absolute peak of the autumn colours. This too was reflected in the bonsai which were of a very high standard.

### An annual pilgrimage

For many in the bonsai community who enjoy powerful trunks and big imposing specimens, the Taikan-ten will always suffer in comparison to the ultimate bonsai exhibition in Japan, the Kokufuten. However, bonsai isn't all about big, powerful and expensive: there is room for delicate, seasonal and artistic. Here in Kyoto there is a platform for such trees, which means that some years there are some fantastic displays, while other years can be a little underwhelming.

As an apprentice at Shunkaen in Tokyo, under Mr Kunio Kobayashi, I was not involved in the Taikan-ten exhibition at all. I did not attend once until I had graduated. Since then, however, it has





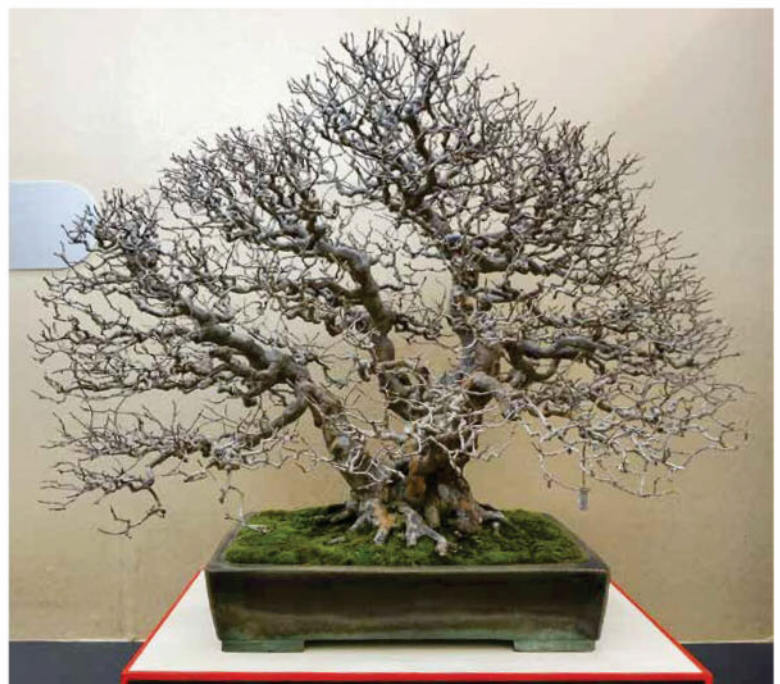
The winner of the 2015 Sakka-fu-ten created by Mr Minoru Akiyama. It was displayed at the Taikan-ten by special request and has only improved in the interim year. Originally started by his father who grafted branches onto the main trunk, the refinement work and the branch placement were all done by the son over the course of a 30-year history from collection as raw material. Patience, skill and dedication have led to this point.



An innovative display combining city landscape photography with various trees in one corner of the exhibition hall. More interest was paid to the photography than to the trees.

been an annual pilgrimage. This is not least because Mr Kobayashi is the Chairman of the Suiseki Association, and as such he must arrange a number of suiseki displays for the show, which I transported there.

I travelled via Nirasaki in Yamanashi Prefecture, where my senpai, Mr Minoru Akiyama, is based. Mr Akiyama had won the top award – the Prime Minister's Award – for one of his trees at the professional exhibition, the Sakka-fu-ten, in December 2015, and so he had been invited to display it at



One of the most outstanding Chinese quince bonsai in the world. The natural feel to the branch structure at first seems wild and chaotic, but on further inspection there is definite structure, with each branch exhibiting close to perfect taper and changes of direction. Year upon year of dedicated effort has gone into the construction of this tree to make it look as though it has never been touched.

the following Taikan-ten. This is an invitation that cannot be refused, and so I picked him and his tree up before continuing the drive through the night to the exhibition. It is only a 530-kilometre (330-mile) journey, which takes just over six hours, but it is an annual highlight for me. ►►►





A very impressive Shishigashira maple with brilliant autumnal colour. Due to the thin nature of the small leaves on a Shishigashira, it can be quite difficult to obtain good colour in the autumn without burnt leaves, making this sight all the more special. Respect is due to the owner and caretaker of the tree, as you can feel the effort that has been put into the cultivation.

## Two possible winners

After setting up the exhibition on the Friday morning, there is time to check out the trees before they are judged for the many different categories, as well as to watch the other professionals setting up their sales tables, looking for any bargains, ready to snap them up. Sadly the number of bargains in Japan at the moment is getting smaller and smaller, especially this year due to the recent devaluation of the British pound, making my purchases even more expensive.

Throughout the afternoon, the judging process occurs, as the panel of judges including all of the well-known members of the bonsai community whittle down the number of candidates to arrive at the winners and runners-up. It can be fairly predictable which trees will win, but this year it was literally a coin toss between two trees, both from the garden of Mr Kimura. The eventual winner was a large and impressive Chinese juniper. The other contender, and one which would have been an unusual but very worthy choice, was a multiple-trunk five-needle pine of epic quality. An unusual style of tree, and it felt quite vibrant and free. It would have been a little controversial, but it is always nice to upset the conventional order of things.



A row of perfectly manicured and superbly presented Shishigashira maples that belong to one of the most significant collectors in the west of Japan: the Okayama-based Mr Saito. For the last few years he has created a themed display using trees from his vast collection of masterpiece trees, amassed over the years.



Once owned by Katayama Tei-ichi, this stone is a masterpiece example of Setagawa tiger stones. Named "Haku-un", or "White Clouds", it brings to mind the image of a distant mountain, enveloped in cloud which rolls down across it as we stand and watch the sun peek through, highlighting different areas. Words cannot describe the sense of age one feels from the patina and surface texture which have developed from many years of handling and love.

## Two exceptional stones

Over the last few years, a relatively new collector under the guidance of Mr Shinji Suzuki has put on a special display of very high-quality trees, stones and ceramics. This year was no exception, and my heart skipped a little beat when I was reunited with two incredibly famous stones that I had the pleasure of handling for a few years whilst they were at Shunkaen: Haku-un and Hagaromo, both well-documented and beautiful stones.

Haku-un is a Setagawa-tora-ishi, a tiger stone from the Setagawa River, and it is unusually white, with the normal colour being a combination of brownish hues. The name "Haku-un", or "White Clouds", refers to the colour of the stone and the image of a mountain range as clouds roll across it. The stone has appeared in countless books and was owned by the suiseki authority and creator of the Keido school of display, Mr Katayama Tei-ichi. The provenance of the stone is well documented





A very unusual satsuki styling but one which illustrates the vast potential that the species provides. An incredibly elegant, natural, deciduous-looking image, the care and attention that has been placed into the pruning and understated styling of the branches is clear. Cultivating in such a shallow pot requires a vigilant eye.



This cascade chuhin-sized white pine is representative of a welcome trend in Japanese bonsai of late, namely a loosening up from the excessively tight, unnatural foliage arrangement whereby laser-sharp lines and geometrically perfect rounded silhouettes are created. Although there are some practitioners of that aesthetic, increasing numbers of professionals have matured to a more natural feel to their styling.



One of the most outstanding trees in the exhibition. Despite the relatively small size, the character contained within the entirely natural deadwood is intense and powerful. This tree exhibits all that juniper bonsai should be: sinuous, twisted and dramatic. This display left a little to be desired with the overbearing choice of accent plant, but the character of the trunk wins through.

and it has passed through the hands of everybody who is anybody in the suiseki world. For a number of years it resided at Shunkaen, where it was occasionally displayed, until it was time to write another chapter in its varied history. If you look carefully enough, on the right-hand side the stone is actually cracked and it cannot be removed from the daiza. This is due to its being involved in a car accident when being transported to Kyoto around twenty years ago. ▶▶▶



An unusual sight and one which you would only see at the Taikan-ten: a small-leaved Japanese oak tree. The leaf colour and texture are perfectly autumnal, and the elegant feel to the trunk gives us the impression that we are stood beneath a vast tree, looking up at the bright blue sky between the leaves and waiting for the winter.



A very well-balanced display with a heavy yet compact tree. The careful use of space between the accent plant and the large surface area of the relatively powerful stand are the key components to balancing the dynamic and dense feel of the chuhin-sized tree. Not only is the tree well made, it is displayed with care and precision.



Hagoromo, one of the most recognisable suiseki in the world, brings to mind the angel who must dance in her feather mantle to return to heaven. The name of this chrysanthemum stone is taken from a Noh play. However, sadly it is displayed here without the cypress-wood stand that depicts the stage on which the elegant dance would be performed. Passed down through the suiseki world for many generations, this is a venerable piece imbued with history, and it is always a pleasure to greet her again.



Although there are only a few shohin exhibits at the Taikan-ten, they are all of superbly high quality. This display won the top award for shohin and is a very good example of the incredible attention to detail and effort that goes into the creation of not only the individual tree but the way in which they are combined together.



One of the highlights of the show. A well-known and ancient persimmon tree which had been so carefully cultivated over the years that it had an abundance of fruit. Everything about this display and the creation of the tree speaks of classical bonsai and the appreciation of time, season and the beauty of struggle. All elements of the display work perfectly together and it is worthy of great appreciation. Hats off!



This display of very small shohin trees is of the highest quality and representative of a slightly more common trend in the shohin world. As the majority of shohin trees have become too large, many enthusiasts are turning towards starting even smaller trees. The level of detail and workmanship in each of them is outstanding.

## Like a dancing angel

Hagoromo is a smaller stone but with just as much impact. It is one of the best-known chrysanthemum stones in the suiseki world and is named after the Noh play, “Hagoromo” or “Feather Mantle”, as the stone resembles a Noh dancer in such a costume.

The play tells the story of an angel who must dance for a fisherman in order for him to return the feather mantle which will allow her to return to the heavens. The story is legend in Japanese culture, and the stone represents that on many levels. It

has a story of its own in relation to the daiza and stand, which are an intrinsic part of the display. The owner at the time requested the most skilled and highly respected table maker of the time, Hibino Ikkansai, to make the perfect daiza and stand for it, claiming that money was no object: just make the stone even more beautiful. Ikkansai spent a day thinking long and hard about potential designs and then came up with the most simple rosewood daiza and a block of cypress on which it would stand. Despite his skill as a craftsman, ►►►





A powerful, imposing Chinese quince that captures the season perfectly as the leaves are just turning colour. Matching beautifully with the blue-glazed antique Chinese pot, this is textbook bonsai executed at its finest.



A very unusual tree that would normally be disregarded as eccentric has found a home in the Taikan-ten. Displayed on a high table, it was an engaging tree, enticing and captivating visitors with the highly unusual branch placement but also the incredible sense of age and suffering in the bark.



It is fairly unusual to see *Prunus mume* displayed at this time of year, but then if they are as good as this tree, it is a welcome break from imposing trees and deadwood. The natural, upward movement in the branch tips is critical to creating a successful image with this species, and that has been achieved here. We wait in anticipation for the flowers in the depth of winter.





A crazy and powerful white pine with branches developed as multiple trunks from the same base. Unconventional but dynamic, aged, refined and slightly wild all at the same time. An outstanding bonsai which was a pleasure to see and was one of the winners of the show for me, although the judges thought differently.



A different but very welcome and successful image that worked well in the context of the exhibition. Attractively presented and with a subtle sense of age and *mochikomi*, this landscape-image pine evoked images of European landscapes with solitary Scots pine spreading out into the sky.

▶▶▶ the beauty and the depth of the stone come from the scenes which it evokes in the mind, making the educated viewer see the dance of the angel, moving effortlessly across the stage, which is made from cypress wood. Anything more decorative and gaudy would destroy such an image, and so the perfect balance was struck. It was an absolute pleasure to see her again, and I look forward to the next time, wherever that will be. ●



A twisted and aged trunk which has volumes of character but is not yet perfectly complemented by the overly arranged blob of green on top of it. With more care and consideration to the arrangement of branches, this could be an outstanding bonsai.



# Esprit Bonsaï

 En français



 In english



Au cœur des centres d'intérêts de ses lecteurs  
Accompagnement pédagogique pour bien débiter  
Reportages et photos de qualité  
Rubriques sur l'ikebana, les poteries, le kusamono, le suiseki  
Experts reconnus de France, d'Europe et du Japon

Tailored to the interests of his readers  
Articles for beginners and advanced bonsaists  
High quality photos  
Includes articles on ikebana, pots, kusamono and suiseki  
Guidance from acclaimed experts from France, Europe and Japan

## Abonnement / Subscription ESPRIT BONSAÏ

☐ Mme/Ms

☐ M.

Nom / Name: \_\_\_\_\_

Prénom / Surname: \_\_\_\_\_

Adresse / Address: \_\_\_\_\_

CP / Post code: \_\_\_\_\_ Ville / Town: \_\_\_\_\_

Pays / Country: \_\_\_\_\_

Tel. / Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

\* prix au numéro pour un abonnement 2 ans / Cover price for a subscription 2 years  
tarifs valables jusqu'au 31/12/2017 / Rates valid until 12/31/2017

### Version française

- ☐ 1 an, 6 numéros, France : 46,30€
- ☐ 2 ans, 12 numéros, France : 81€
- ☐ 1 an, 6 numéros, Étranger : 55,90€
- ☐ 2 ans, 12 numéros, Étranger : 97€

### English version

- ☐ Discovery offer, 2 issues: €19,50
- ☐ 1 year, 6 issues: €60
- ☐ 2 years, 12 issues: €110

### Règlement / Payment :

☐ par chèque domicilié en France (à l'ordre de LR PRESSE)

☐ par carte bancaire / bank card (Visa / Mastercard)

N°:

Date d'expiration / Expiry date:  /

Clé / Key:

Date & Signature :

Magazine  
édité par **LR PRESSE**

EB86





French bonsai artist, Jean-François Busquet, travelled to Nanxun, China to take part in the Bonsai Without Borders Global Summit China 2016 held from 6 to 9 December. Seventy demonstrators worked at the same time, each on a Taiwanese juniper.



Nanxun, in the Zhejiang province about 100 kilometres from Shanghai, is an ancient town built around canals and has been dubbed the Chinese Venice.

# BONSAI WITHOUT BORDERS GLOBAL SUMMIT CHINA 2016

## A Frenchman's journey in China

Last December, Jean-François Busquet, along with 69 other artists from all over the world, was invited to Nanxun in China to take part in a simultaneous demonstration at the first “Bonsai Without Borders Global Summit China 2016”.

Author: Jean-François Busquet



Su Fang, musician and president and founder of the Black Scissors, is also the organiser of the Bonsai Without Borders Global Summit China 2016.

**Tuchan** village in the Corbières district: Sunday, 4 December 2016. My passport in my pocket, I load up my bags. It is five o'clock in the morning and Paris is a long way off, but a place is reserved for me on a plane bound for Shanghai. I am one of the 200 guests and one of the 70 demonstrators going to China – to Nanxun to be exact – where from 6 to 9 December, the first “Black Scissors Global Bonsai Artists Summit”,

or “Bonsai without Borders Global Summit China 2016” will be held. The movement, initiated and presided over by Su Fang, is founded on a renewed creativity in the art of bonsai.

### 36 countries present

On arrival, several other guests and I are greeted by a smiling team and ushered into the minibuses. After a two-hour drive, we arrive at our imposing, modern hotel set in a sumptuous park. This is the convention's headquarters where 36 countries will be represented.





The 'mountain lion' roars silently at the entrance to the exhibition of some forty trees. *Juniperus chinensis*. Height: 1,20 m (47¼ in.).



A penjing azalea with a more natural shape than those usually found in this species, which are too artificial for Jean-François Busquet's liking.



A Chinese juniper with a height of over 1,50 m (59 in.).

## Seventy simultaneous demonstrations

The great challenge of the Bonsai Without Borders Global Summit China 2016 was working at the same time on the same type of tree, the Taiwanese juniper.

The results of this unprecedented demonstration matched up to the talents present. In accordance with the material given and the imagination of each demonstrator, the best possible use was made of all, or nearly all, the classified styles. It was an impressive group.



During the demonstrations, the music resounds and the spotlights sweep across the demonstrators and the trees with rays of coloured light. It is a real show!

The first day is unhurried and devoted to discussion and exploring the area on a guided tour of Nansun. A much more hectic programme awaits us. The following morning, after a grandiose opening ceremony, we are taken to the gardens for a collective photo shoot – not an easy task to fit 100 people into the frame.

In the early afternoon, we must change, prepare our tools and return to the buses which will take us to the garden where the summit's main event – 70 demonstrators each working on a Taiwanese juniper – will take place. Police are deployed along the way, which is lined with huge panels announcing the show. Deep concentration settles inside the buses. At the venue, armoured cars guard the area and contain a curious and already large crowd.

### Music and light displays

The exhibition hall is lavishly appointed: about 50 metres are laid out on two levels and end with a podium taken up by officials and celebrity pre-

senters. At the centre, a DJ plays cheerful music, on either side the stands are beginning to fill up, and finally, the bonsai display ties everything up and closes the space. Above our heads, spotlights fitted to metal frames give off a powerful light

I am shown a box, and dipping my hand in I pull out a ball numbered 48. The draw supervisor winks at me and gives me a thumbs up, which tells me I have made a lucky choice.

While looking for my spot, I notice that the trees lined up are quite voluminous. Most of them are the same shape, and show a strong contrast between the first half of the trunk with interesting movement, and the second half, which bears foliage, but tends to be stiff and sometimes. With one look at the tree consigned to me, I understand the meaning of the complicit wink that I had received: it is made up of four trunks, and unlike many of the others, have a sinuosity that continues almost to the top.

The draw for trees has ended. Some demonstrators have already started work, and the official start is given with the chords of Queen's *We Will Rock You* – a revisited version, more rock than rock – the convention's anthem. The real show begins with music and light displays! ►►►





1. Jean-François Busquet, France: shaping progresses in his hands.



2. Kunio Kobayashi, Japan, prepares a cascade style.



3. Robert Steven, Indonesia, also works on a cascade style.

## Quick thinking

I remain focused on my subject. Despite the trunks' undeniable quality, the inconsistency lies in the crown and in the longish tube-like branches that are too thick to bend without damaging them. I can see through the intersecting branches a nice harmony of size and movement in the different trunks. If I am to aim for an airy, refined result, one of them seems to me to be superfluous. It would blur the perspective and weigh down the outline.

With the time allotted, I have to think quickly and let my hands work more or less intuitively. Using a saw, I remove ugly or useless branches and one of the trunks. I then create jin and dead twisting veins. The lights are dimming and the music is progressively less loud indicating the end of the first session. For all the demonstrators, work is far from finished, and will resume tomorrow.

Back at the hotel I change into evening clothes for the first gala evening where we will be regaled with sophisticated dishes and French wine. Photographs of bonsai from the world over and pictures of the demonstrators scroll across a giant screen at the back of the hall. After the requisite speeches, Robert Steven from Indonesia, reveals another facet to his talents. In the role of magician he unravels and then reassembles a length of rope in seconds, and thus opens the evening entertainment, which remains festive to the end.

## Three hours to finish

The following morning the sun has scarcely dispelled the mist, when we board the buses. We find our work spaces have been cleaned and tidied. We have three hours. I shape the smallest trunks first, which give me the scale and a base from which to harmonise the whole. And then,

an interested television crew stops at my post and ask if the bonsai being shaped is typical of the French style. Playing the game, I reply that, after being inspired by the spirit of the tree, I am indeed giving it a touch of 'French elegance'.

It remains for the main trunk to be positioned and framed by the others. Its crown, which is too high, consists of a tube that must be hidden in the foliage by heavy bending and being secured with raffia. My hands work, branches take their place and the voluminous parts of the tree interweave without concealing one from the other, which is the main challenge when working on three trunks.

This tree should have more time, but the bonsai achieved is pleasing and has come up to my expectations. I make a sign to the organisers that the tree is ready for the final photo which will be included in the event's book. A team of policemen take charge of the trees' transportation. The official photographer, the media, and the public ceaselessly flash the trees and their creators.

## A forum on creativity

The afternoon is devoted to a forum on bonsai creativity throughout the world. My lecture, sent in advance, was one of the 25 that were kept to cover the subject, and it is with some trepidation that I face this prestigious gathering from the podium – the 'who's who' of the bonsai world as Bjorn Bjorholm puts it.

I was particularly impressed by the contribution of a Chinese master, who showed us his exceptional bonsai typical of the regional style in southern China. They are veritable masterpieces, very old with thick sinuous branches that harmonise perfectly with their powerful trunks: a style absent among the trees displayed, more modern and alike in their construction than what we are





1. Olivier Barreau, France, has constructed a moyogi.
2. Mauro Stemberger, Italy, has created superb dead wood on his tree.
3. Nicola Crivelli, Switzerland, has chosen a 'battered by the wind' style.



4. The tree by He Libao, China.

5. Carlos van der Vaart, Netherlands, faithful to his methods, has compacted his tree to the full.

6. Gabriel Romero, Spain, has complemented his double-trunked tree with attractive dead wood.

7. Tony Tickle, United Kingdom, has created a semi-cascade

8. Jean-François Busquet's triple-trunked tree.

used to seeing. Are the shortcomings of globalization now to be found in bonsai?

The closing gala is upon us. Formal wear is required – black tie or traditional costume. I choose the former. This time we are taken to the centre of town to an old luxurious hotel. In the reception room Kunio Kobayashi is dressed in a magnificent black kimono decorated with beautiful grey embroidery. Among all the finery, Malaysians and Filipinos wear fine silk jackets with Mandarin collars, North American, William Valavanis, is dressed as a Native American chief, and Robert Steven wears an Indonesian cap. Between the different entertainments, we demonstrators are invited up to the stage as a group where we each receive an attractive small plaque engraved with our name marking our participation in this exceptional convention, as well as conferring on us the title of world ambassador of culture.

My head is full of memories on the return journey. Twenty thousand kilometres to give a demonstration – a bit mad – but it was well worth the effort. ●



During the forum on creativity in the world of bonsai, I take the stand to face the 'who's who' in bonsai and give my talk.





# Marija Hajdić & Andrija Zokić

## “You should invest your whole being to work with bonsai”

Together on and off stage, Marija Hajdić and Andrija Zokić, 40 and 38 years old, are hardwood specialists. In their workshop in Kaštela, these talented Croats shape elegant and captivating trees from yamadori they collect themselves.

Respectively a legal expert and an art teacher, Marija Hajdić and Andrija Zokić are now taking care of a collection with more than 200 trees collected in Croatia. Here, with a *Myrtus communis*, collected in 2010. Height: 70 cm (28 in.).

Interview : Anne Royer  
Photos : Marija Hajdić  
& Andrija Zokić





### Esprit Bonsai International – How did you become passionate about bonsai?

**Marija Hajdić** – My family has always been passionate about nature. My mother taught me a lot about plants. For a time during the 1990s, my father was into bonsai. In a book by Peter Chan, one sentence, which was talking about finding and collecting old materials in nature, captivated me: “How can one skip time?”

In 1999, I started to combine my studying for exams at the university with collecting material for bonsai. At the time, you could find some information about bonsai on the Internet, on the American forum BonsaiTalk. Looking back, I would say I had a drive but there was a lot I did not understand. Anyway, it was much nicer to spend time outdoors than in the library studying. In 2000, I met Andrija. We moved in together and we set off on a more serious journey of studying bonsai.

**Andrija Zokić** – When I met Marija she was already into bonsai and she told me about it. I thought bonsai could only grow out of a seed or be inherited from a Japanese grandfather. To make a bonsai with material collected in nature was interesting but I didn't like the results I could see on the Internet, I found them mostly boring. Together, we started to collect in nature suitable material for bonsai. Marija would show me photographs of trees created by different bonsai artists. We were looking for anything that could help us or inspire us.

We discovered Walter Pall's work. His trees, especially broadleaved trees, were like sculptures, true works of art. The word bonsai became completely irrelevant. We were talking about a live

*Carpinus orientalis*. Andrija particularly likes the impressive trunk and the “calm and powerful” personality of this tree, which was collected in 2011. Height: 85 cm (33 in.).



Marija Hajdić and Andrija Zokić named their workshop Anima Bonsai Studio.



In April 2014, Walter Pall inaugurated an exhibition devoted to Marija and Andrija's work, in the cellars of Diocletian's Palace in Split, Croatia.



*Prunus cerasifera*, collected in 2011. Height: 90 cm (35 in.).

tree, as a medium. His articles about an artistic approach to bonsai, particularly the naturalistic style, his excellent photographs and the meticulous approach of his work impressed me as well.

### EBI – In the end, you studied bonsai with Walter Pall ...

**M. H.** – In 2007 we plucked up enough courage to invite him to a workshop with the entire ex-Yugoslavia bonsai scene. It was very exciting for us. So, when during the dinner he asked us if we wanted ►►►





*Pistacia lentiscus*, collected in 2009. Height: 75 cm (30 in.).



*Olea europaea* var. *sylvestris*, collected in 2013. Height: 60 cm (24 in.).

►►► to be his students, it sounded like a fairy tale. It was not a difficult decision to make. If we had an opportunity to study with any bonsai master, we would have chosen him.

After that weekend, we mostly remembered that you should invest your whole being to work with bonsai. Bonsai can be the reflection of your life. In short: Show me your trees and I will tell you how you live.

**EBI – What qualities should you develop to become a talented bonsai artist?**

**A. Z.** – Commitment and patience. If you perceive bonsai as an art, you should be ready to stretch the



*Carpinus orientalis*, collected in 2012. Height: 70 cm (28 in.).

limits. Of course, you should have a clear picture of what you want to accomplish. Nature is the starting point of the work, the inspiration that drives you. Bonsai requires years of work. Mistakes are inevitable and you should not be afraid of them. Fear can push you to step backwards, rather than mistakes. I used to be preoccupied with longing to find my own technique and style, but it has become clear that both will come as a reward for long-term work.

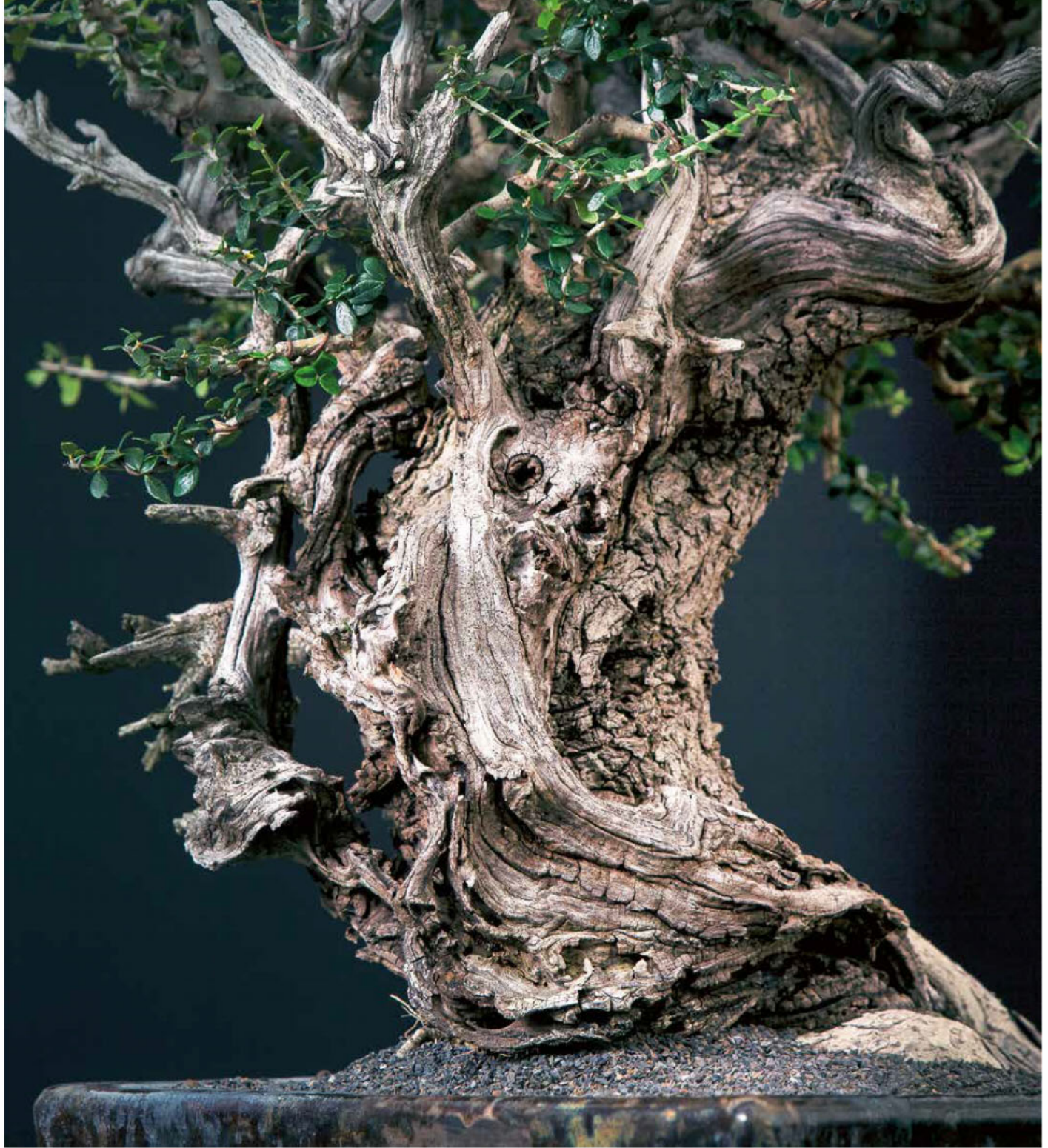
**EBI – Andrija, did your academic training in sculpture help you to become a better bonsai artist?**

**A. Z.** – I look at bonsai as sculpture. This is the same creative process. The only difference between bonsai and clay, wood, stone or metal is that the medium is a live tree. The attention required creates a special bond, which I didn't experience with other media. It is a bit of a possessive feeling. Sculpture is a three-dimensional work of art. It doesn't have a front side so it has to be convincing on all sides. This is what I learned during my studies and what I apply in my work with bonsai. I see branches and trunks as lines in space. Sculptors like Henry Moore, who drew his inspiration from miniature natural shapes, often inspired me in my work with deadwood. I like it when bonsai has something anthropomorphous, something that subconsciously reminds you of a human or even animal body.

**EBI – You mostly work with broadleaved trees: what are your favourite varieties?**

**M. H.** – I would single out *Carpinus orientalis* (Oriental Hornbeam), which is a relatively new species in the bonsai world. It grows in harsh conditions in karst areas, and its growth habit has different variations. The most important characteristic of the Oriental Hornbeam is a very good trunk base, which





Splendid natural  
deadwood on  
a wild olive

gives an often gnarled and impressive trunk. It is possible to find specimens with good movement and primary branches, which we tend to preserve. It ramifies easily, it's very resistant and it tolerates most bonsai interventions. We also like *Olea europaea* (olive), subsp. *sylvestris*. We have wild olives with very small leaves – a few millimetres (a fraction of an inch) only – and often very interesting deadwood. We are mostly attracted to complicated material, so it can take a lot of time to find the right position in the pot. Some trees resemble the

ones you can find in nature and others seem to have come straight out of a fairy tale. We always try to find something new, with unusual features, while still being careful not to step too much into abstraction.

**EBI – You only work with yamadori you collected yourselves: how do you choose them?**

**M. H.** – When we first started to work with bonsai the only way to get material in Croatia was to collect it from nature. It has always been a great ►►►





*Carpinus orientalis*, collected in 2009. Height: 85 cm (33 in.).

▶▶▶ pleasure for us. With time, we learned about the many advantages of yamadori in comparison with nursery material. No gardener is able to achieve what nature can create in its spontaneous way over a long period of time – varied and impressive characters.

It's very important to know how to recognise potential of material in nature, because it's very difficult to make good bonsai with poor material. Each collection, each tree you position in the pot and shape allows you to push the limits of your perception further. And the next time you are in nature, you see more and better. We've often brought back home "a problem" – a task to solve, a strange tree who spoke to us ... A tree we would have fun to reveal, as it was only suggested when it was in nature.

#### **EBI – How do you shape your trees?**

**A. Z.** – The designing process starts as soon as we collect the tree. We cut off all the superfluous parts and try to find the best position in the pot. Then, we let it grow until the tree is healthy – in most cases, after the first vegetation season. Then we move the tree to a bonsai pot with suitable shape and proportions. At that point, it is time to think about

the future design. We shorten the new shoots and maybe improve the position of a thicker branch or two. After the second year in the pot, we can work on detailed shaping and deadwood. Every new tree is photographed, from the beginning. We often use virtual images on the compu-



*Olea europaea var. sylvestris*, collected in 2013. Height: 80 cm (31 in.).





Working on deadwood on a *Prunus mahaleb*, collected in 2010. Height: 75 cm (30 in.).



*Pistacia lentiscus*, collected in 2011. Height: 70 cm (28 in.).

## In practice

Marija Hajdić and Andrija Zokić  
Kaštel Novi 21217, Croatia  
<http://www.animabonsai.com/>  
Facebook: Anima Bonsai Studio



*Phillyrea latifolia*, collected in 2007. Height: 90 cm (35 in.).

ter to help us examine the different options. It's most important to spend as much time as possible among trees. Sometimes the idea for a design comes in a moment when you just look at the tree through the window.

### EBI – How do you organise the work between you two?

**M. H. & A. Z.** – We never think about it, it's very spontaneous. We have synchronised over time. Of course, when we are not sure about something, we discuss it. It is pretty common to see a group of bonsaists working together on a tree. The difference is that we both make decisions, whereas in groups there is usually one designer and several assistants. Both of us are designers and assistants.

### EBI – How would you define your style?

**M. H. & A. Z.** – We could say our style is close to naturalism, but we don't want to worry about it. In a way we would like our work to be discreet to a viewer so one can have a feeling of being alone with the tree, without the presence of the artist.

### EBI – What are your projects or dreams for the years to come?

**M. H. & A. Z.** – To learn how to work with conifers and to get some for our collection. To continue with our learning, growing and exploring. To make the trees more mature. And to travel more. ●



# Snowfall and wiring

Winter is the time for snowfall, which can sometimes cause damage. It is also a quiet period where working on trees is concerned, and therefore a good moment to apply training wire.

Author: Gilbert Labrid

**I**f there is a season for snowfall, it is winter! What are the consequences of this for trees? Are they good or bad? And either way, what should be done? Snow doesn't herald the arrival of a severe cold spell: temperatures hover around 0°C (32°F) when it is falling. Afterwards, the temperature can drop considerably, but this is not too serious for plants. Once a layer of snow has fallen, it becomes a protective cover for trees. Being full of air bubbles, it acts as an insulating cushion for the branches and roots. When it freezes, snow hardens to form a very effective shell. However, if cold weather strikes before the snowfall, more sensitive trees need to be protected. Otherwise, frost can cause extensive damage, especially if it lasts a long time. There can always be some drawbacks, depending on the period and situation. So it's better to take preventative action.

## Wiring

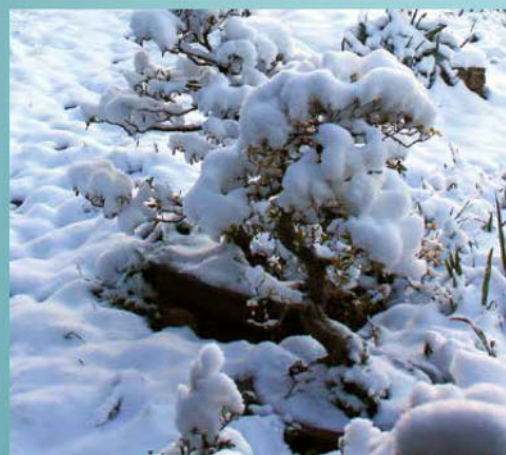
It is in winter that hobbyists can most easily find the time for wire-training trees – conifers and broadleaves if necessary. With a few months to go before repotting, it is the ideal moment, because the tree will have time to recover if you want to do any major bending. This is the time to review old wiring and put new wires in place, perhaps even giving a whole new look to the bonsai. The task needs to be carried out in the shelter of a workshop, as the cold wind batters the empty, frozen shelves outside. ●



**1** Snow does not pose any problem at all for deciduous trees. There is, however, one risk: if trees are placed near a house, and heavy snow that has accumulated on the roof suddenly falls on them, their branches can be seriously damaged.



**2** Late snowfall, after a period of milder weather that has provoked bud break, can be a serious problem. The snow can burn the young leaves that have just emerged, which is equivalent to defoliation too early. Rebuilding the foliage while the tree's reserves are not being replenished can lead to the loss of part of the ramification.



**3** For conifers, an accumulation of snow on branches can force them to bend, though usually without breaking. If trees disappear beneath the snow, they can always be easily uncovered, while leaving the pot hidden.





**A** Copper wire is used only for conifers, as their more flexible wood needs firm support. For broadleaves, protected aluminium wire is preferable. The wire is wound along the branches in a spiral. The thickness of the wire depends on the diameter of the branch being bent.



**B** It is important to secure wire in order to ensure it stays exactly in place over time, especially when a range of different thicknesses of wire are being used.



**C** An isolated branch can be directed using a single wire, fixed with one loop around the main trunk.



**D** For aesthetic reasons and to facilitate the wire's eventual removal, it is best not to allow wires to cross over each other when applying them. Sometimes it is impossible to fix wire properly without ignoring this recommendation. In such cases, the important thing is the final result, and the correct positioning of the branch.





Pour vos rempotages, la Pépinière de Chine vous propose ses différentes terres en provenance du Japon, Italie et ... France. Ainsi que toute sa gamme de poteries.

N'hésitez pas à consulter la rubrique «nouveau!». Un arrivage de bonsai japonais est prévu pour le mois de mars.

- Outillage japonais,
- akadama,
- kanuma,
- engrais,
- accessoires pour jardins asiatiques...



- poteries,
- soins,
- rempotage,
- gardiennage,

Et comme toujours, nos actualités et achats directs en ligne sur [www.pepinieredechine.fr](http://www.pepinieredechine.fr)

389 route de St Germain - 78420 CARRIERES/SEINE  
Tél. 01.39.68.12.52  
[pepinieredechine@wanadoo.fr](mailto:pepinieredechine@wanadoo.fr)

### Le Jardin du Levant

1er Producteur européen de **satsuki**

100 variétés en production  
Pour le bonsai et le jardin  
Large choix : du jeune plant au bonsai...

Visitez [www.lejardindulevant.fr](http://www.lejardindulevant.fr)

Tel: + 33 2 99 96 69 51  
[contact@lejardindulevant.com](mailto:contact@lejardindulevant.com)

Hay Jérôme  
Les haies  
35370 st Germain  
du Pinel  
France



*Pépinières Bonsai*  
*Defferrard & Santier*

Vente de Bonsai  
et accessoires

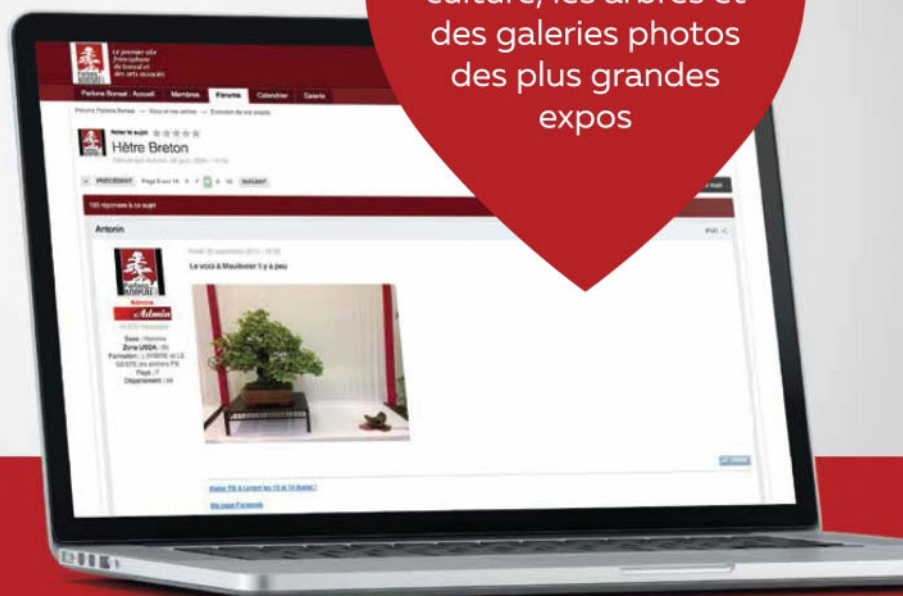
Chemin Ernest-Pisteur n°3 1255 Veyrier - CH  
+41 22 784 19 18 [info@bonsai-suisse.ch](mailto:info@bonsai-suisse.ch)  
[www.bonsai-suisse.com](http://www.bonsai-suisse.com)



le rendez-vous  
des passionnés

FORUM  
—  
ENCYCLOPÉDIE  
—  
GALERIE  
—  
AGENDA  
(EXPOS, STAGES)  
—  
ANNUAIRE  
(PROS, CLUBS)  
—  
ACHATS - VENTES

Retrouvez  
des reportages  
complets sur la  
culture, les arbres et  
des galeries photos  
des plus grandes  
expos



INCONTOURNABLE SUR LE NET DEPUIS 2002

[www.parlonsbonsai.com](http://www.parlonsbonsai.com)



# Work Calendar

## March, April

Author: Bruno Mazza

**D**epending on one's region, the plant cycle will resume its daily activities from the beginning of March. Tree care and supervision will intensify in order to spot any potential anomalies as early as possible.

### Cultivation control

By this time, plants that have been sheltered from the rigours of winter should already have been taken outside. It is essential that the buds open outdoors. In fact, new shoots that develop while the plant is sheltered will be burned as soon as they are exposed to the sun's rays.

It is always amazing to watch deciduous trees return to life and adorn themselves day by day with leaves. However, one has to be vigilant, because this is a period that can be marked by extreme climatic changes, which could hinder the steady development of the shoots.

Excessive heat could produce long internodes and very large leaves which would not meet our expectations. On the other hand, keeping a plant sheltered for too long would cause the same problem due to lack of light. Just as dangerous, is a late frost which would burn tender new shoots and a lot of energy would be consumed while new buds were being formed. Learning how to judge and manage these situations is extremely important to achieve good results.

During this period, the lengthening days and rise in temperature stimulate the plant's organs to resume their functions. Rootlets recommence their absorption of nutrients and grow longer; the sap starts circulating and transferring nutrient reserves, which in turn activate bud development.

### Repotting

Repotting is the most important task of all and one that demands the most time between the end of winter and beginning of spring. Repotting allows us to:

- renew the substrate
- control, trim and improve the root ball
- change the plant's position in the pot.

Repotting is essential, because the plant's condition will call for it; it is not just because the maintenance calendar advises it.

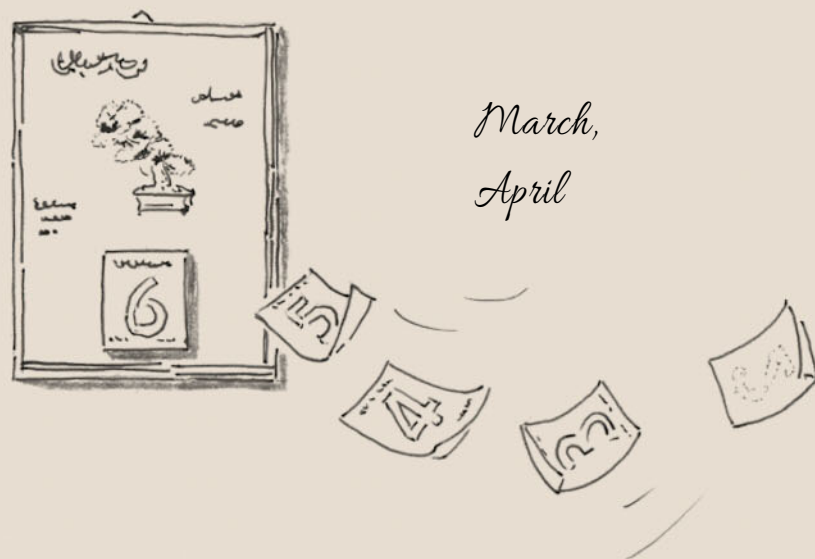
As a reference, here are a few general guidelines for fixing the frequency of repotting:

- every year: small deciduous trees and trees with particularly abundant root growth,
- every two years: deciduous trees in general, particularly young trees and trees in construction,
- every three or four years: deciduous trees that are already well formed, young pines and juniper and those in construction,
- every four to six years or more: pines and juniper in general, especially if they are very old.

#### • Maple trees

If the plant is strong and healthy, maple, elm and hornbeam etc. can be repotted just before the growing cycle resumes. The root ball can be washed with a jet of water so that the whole root system is visible and can be drastically reduced (up to 60% or more).

A large, flat nebari is a much appreciated characteristic: roots that are below the foot of the plant must be removed, in order to force the nebari to increase in width ►►►







From the beginning of spring, repotting is order of the day. This Japanese maple (*Acer palmatum*), was air layered two years ago to improve its nebari.



It has produced many roots.



The old root ball can now be separated from the new and removed.



The roots are not cut back in order to allow the plant to quickly stabilize between the layered section and the root ball.

►►►. Large roots should also be cut back to allow for the growth of very fine roots that are adapted to absorb nutritive solutions.

### • Flowering plants

Azaleas, flowering cherry, forsythia etc. should be repotted when their flowering is over. Remove dead heads and buds to preserve the plant's energy; the roots and ramification are then reduced, and then can be wired, if necessary, to obtain the required shape. The plant is then repotted.

In case one does not want the tree to flower, repotting is carried out a few weeks before when the flower buds are removed before they bloom.

### • Prunus and fruit trees

If one wants to retain the fruit on the branches, Prunus and fruit trees,

or berry-bearing trees, in autumn, should not be repotted either at the end of winter or at the beginning of spring, but at the beginning of autumn, particularly those belonging to the Rosaceae family, whose roots would be susceptible to cancer, if repotted in spring.

### • Beech, pyracantha, pomegranate etc.

These may be repotted a little later than the other species as they sprout later, towards the end of April.

### • Conifers

Pines and juniper can generally be repotted from the end of winter to the end of May, even if the buds have started to lengthen. Contrary to deciduous trees, conifer roots will not support severe reduction or being power washed. Generally, the

root ball should be reduced by 40%, at the most, and its centre should retain its substrate and mycorrhizae. Mycorrhizae are fungi that live in symbiosis with the roots, particularly those of conifers, and enable the absorption of nutritive elements.

## Watering

As the beginning of spring is a period of intense plant activity, one must make sure that there is enough water to keep the roots and leaves turgid, so that they will grow in the best conditions possible. However, the spring months are often very rainy, so one must also watch to make sure that the root ball is not too wet.

In case of heavy and persistent rain, it would help to tip the pot slightly to allow excessive water to escape through the drainage holes. Substrate with good drainage is the best way to avoid problems.





**A** These two Scots pines were collected five years ago and placed in a training pot with the intention of integrating them into a small forest. They have developed well and will be repotted separately, as the larger of the two has the potential to be worked on the literati (*bunjin*) style.



**B** The pines have produced a great number of roots.



**C** The root ball is untangled which enables the two pines to be separated.

It is possible to control small branch and leaf development by watering management, but one needs to be very experienced to obtain satisfactory results without damaging the plant.

Lengthening buds and tender flowers and leaves, should not be watered or sprinkled, as they rot easily.

## Fertilisation

There is no need to spread fertiliser at the beginning of spring to either support or encourage budding, which is effected by the disse-

mination of reserve nutrients stocked during the vegetative season. At the end of March, or when the new shoots open and growth slows, using fertiliser – especially nitrogen-rich fertiliser – would serve only to stimulate the plant to produce more growth, and is only useful if one wants to encourage rapid growth.

Trees that are being finished must be fed with fertilisers low in nitrogen (a growth stimulator), and mostly composed of phosphorous and potassium that regulate vital functions, stimulate root growth, help the development and ripening

of fruits, and stimulate resistance to disease and cold.

Fertiliser is distributed often – and in quantities appropriate to the result required – at least twice in spring (May and June) and twice in autumn (September and October). To be absorbed by the roots, organic fertilisers have to first process (which takes about 20 to 30 days) on the substrate's surface. Even if used to excess organic fertiliser will not harm the roots, whereas chemical fertilisers must be managed with caution. ►►►





**D** Badly placed roots are cut back.



**F** A wooden stick is pushed well into the substrate between the roots.



**E** The root ball has been considerably reduced. The pine is young and strong and will not suffer.

▶▶▶ If necessary, one can also use liquid fertilisers, either on the substrate or to spray on the foliage (absorption by leaves or needles), but the advice on dosage must be scrupulously respected.

## Disease and parasites

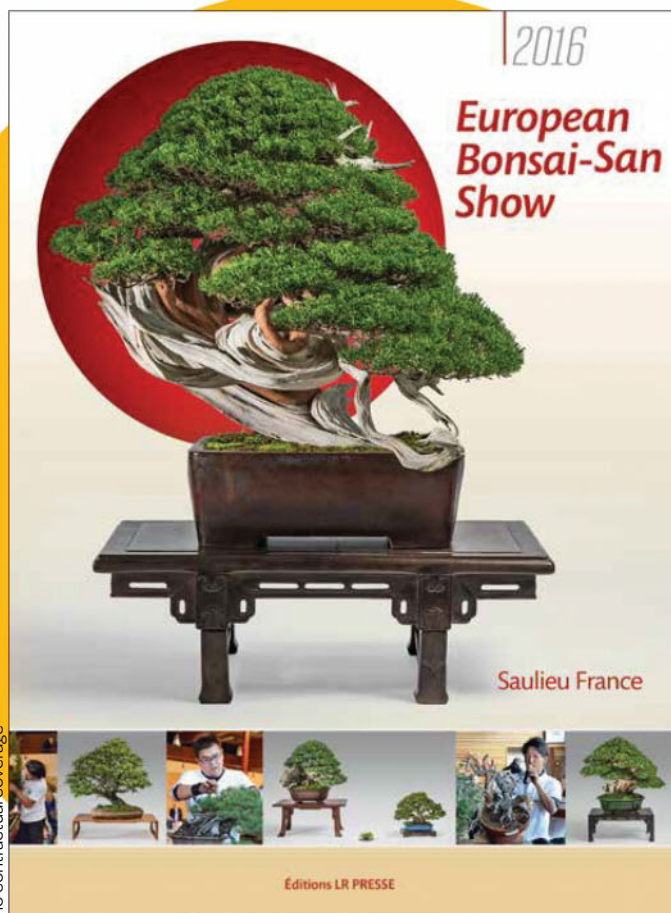
Disease is unlikely during this period, as climatic conditions are generally unfavourable.

However, in case temperatures should rise abnormally for the season, young buds about to open could be attacked by aphids. If the infestation is contained and controlled, most of the time the problem will resolve itself. If it is a significant and extensive attack, treatment with specific insecticides may be helpful. ●



**G** The operation ends with generous watering.





Exhibition catalogue with 108 pages of over 110 trees displayed at the Saulieu exhibition held on 15<sup>th</sup> and 16<sup>th</sup> October.

## LIMITED EDITION

### CHOOSE YOUR EXHIBITION BOOK



#### European Bonsai San Show

- ☐ 2016 edition ref. SAULIEU16 €24.90
- ☐ 2015 edition ref. SAULIEU15 €19.90



#### Bonsai Euro Top 30

- ☐ 2014 edition ref. LES30T2 €19.90
- ☐ 2011 edition ref. LES30 ~~€35~~ €17.50



#### Les Jolis Matins de Juin

- ☐ 2014 edition ref. JMJ14 €19.90
- ☐ 2008 edition ref. EXPOMONA ~~€29.90~~ €14.95



Book dimensions: 21x28.5 cm - 96 pages except : LES30: 148 pages  
EXPOMONA: 128 pages - SAULIEU16: 108 pages  
Language: English and French

### Your Details

Title ..... Initial ..... Surname .....  
Address .....  
.....  
Postcode ..... Country .....  
Email\* .....  
Telephone\* ..... Mobile .....

Please add €15 shipping costs for delivery in UE, Switzerland and DOM-TOM. Other countries, please contact us.

### Payment details

CHOOSE ONE: ☐ MASTERCARD ☐ VISA  
PLEASE DEBIT € ..... FROM MY CREDIT CARD  
CARD NUMBER:  
.....  
EXP DATE: ..... / ..... KEY N°: .....  
SIGNATURE: ..... DATE: .....

\* All this information is essential for the registration of your order. The details you enter here will only be used to setup your account. Your details will be kept private and not passed to any third parties. EB166



# Starting out with a nursery-grown plant

Nursery-grown plants should not be disregarded when looking for good bonsai material. Serviceberry and silverberry are among the species that are easy to get hold of and to make into bonsai.

Author: Gilbert Labrid

**By visiting** bonsai specialists, you can find bonsai that are reasonably priced because they have major structural flaws but which can be corrected. With time, these bonsai can be made to look excellent, if you act wisely.

Material that is readily available in standard nurseries sometimes presents interesting possibilities that are often priced at only a few pounds or euros. Of course, this means starting from scratch, but at least the basic ingredients are there. The cultivation and styling techniques to use are very simple, and because of the low cost of the trees, you can work on several specimens, trying various styles and/or species.

There is a limitation to seeking out suitable plants in nurseries, and that is the near or total absence of ready-to-use conifers. To work on these species properly, you need to buy a tree that is already fairly old and styled to some degree. That involves quite a different budget. And even then, you need to pay particular attention to the condition of the roots and to the work that has already been done in this respect.

## 1 Serviceberry

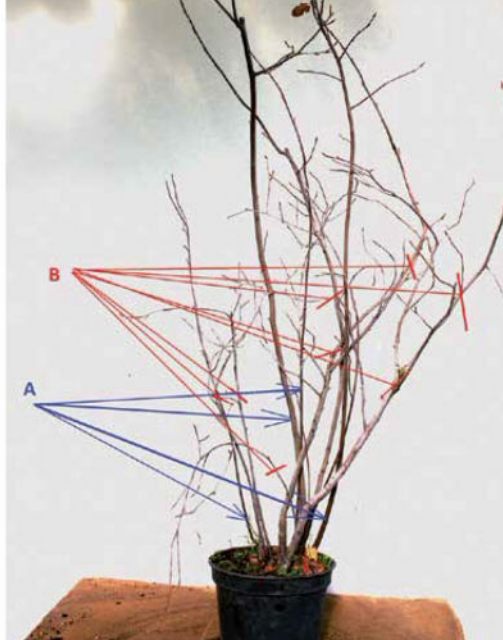
Serviceberry (*Amelanchier*) is not only a very handsome species; it is also easygoing. These trees can adapt to any climate and any soil. They flower quite

early, bear small black fruits, and offer a dazzling display of autumn colour ranging from purple to yellowish-orange. They can thrive in direct sunlight or semi-shade – although their little white flowers, which appear at the same time as the leaves (similarly to apple trees), are more fragrant when they are exposed to the sun.



**1** The hardy serviceberry puts out plenty of new growth from the base as soon as it is pruned. It is ideal for forming groups, as long as this vigorous new growth is not allowed to get out of hand.

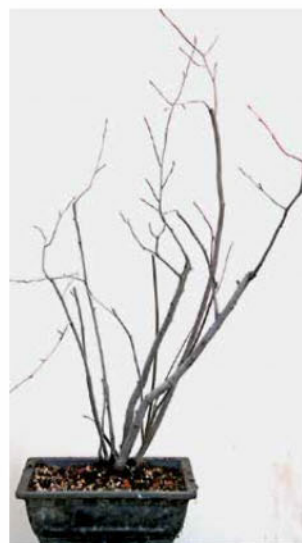




- ② A= Overly thick new growth, which needs to be removed.  
B= The other trunks need to be cut off, to create a medium-sized group.



- ③ The quantity of root hairs means that dealing with the roots is risk-free. This makes it easier to prepare the tree to be placed in a shallow pot.



- ④ The group is placed in a ceramic training pot.



- ⑤ After light wiring to direct the various trunks, the group remains under observation throughout the winter. The wires need to be removed before budding. The unevenness of the trunks already gives the group a natural character.

## 2 Silverberry

Silverberry (*Elaeagnus*) is not used very frequently in bonsai, and yet this evergreen can give very satisfying results. It is a vigorous tree that can cope with harsh pruning and grows back well on old wood. In the autumn it bears white bell-shaped flowers, which have a very sweet fragrance; and its little fruits last through the winter. Pleasant to work on, resistant to drought, and tolerant of different cultivation conditions, this species is to be recommended for creating shohin and medium-sized trees. ●



This silverberry's trunk is divided into two very distinct parts at its base. A choice needs to be made as to which should carry the apex. The vertical part is cut off, as it is younger and uninteresting.  
A= This flexible young branch is well suited to take over from the main tube, once the upper part of the latter has been cut off (yellow line).  
B= The base has a notable asset: the very pronounced curve from the start of the trunk. This movement should be used to construct a shape that will show off this aspect.

## Obtaining bonsai

There are various ways to obtain bonsai. Propagation from seed or by cuttings or air-layering are well-known techniques that allow species to be chosen for their particular qualities, but they all demand time, patience and a specific cultivation space. Beyond this, it is possible to obtain material from various sources, by looking for:

- trees that are already styled but have been neglected for some time

- bonsai with flaws that can be corrected, as long as you know the techniques to use
  - "potensai", or material collected from nature
  - nursery-grown plants.
- Most hobbyists dream of working on an already-formed bonsai, with the aim of improving it through precise *mochicomi*. However, this is expensive and cannot be repeated very often.



To make best use of the trunk's curve, the style selected is the cascade. Two cuts will simplify the shape enormously.



To display the tree in this position, it needs to be cultivated so as to form an appropriate root structure.



To display the tree in this position, it needs to be cultivated so as to form an appropriate root structure.





# Pines as parasols

Parasol pines carry the scent of the South.  
Their distinctive silhouettes offer an invitation  
to bask in the shade of their branches.

Author: Gilbert Labrid

▲ On the Var coast in south-east France, in the Massif des Maures and Massif de l'Estérel, there is plenty of opportunity to admire vast groups of parasol pines. They add a special touch of charm to the seaside mountain landscape.

**B**ased on their Latin nomenclature, *Pinus pinea*, parasol pines should be called “pine-nut pines”. Very common in areas around the Mediterranean, these trees belong to the conifer family and are distinguished by the spread-out form of their branches, shaped like a vast umbrella – hence the name “parasol pine” or “umbrella pine”.

In fact, the Latin people used the name *pinus* exclusively for parasol pines, while other pines were generally referred to by the term *pinaster*, which can be translated as “wild pine”. The Ancient Greeks, who likewise made the distinction between parasol pines and other types of pine, believed that it

was the favourite tree of the earth goddess Rhea. Ancient mythology informs us of the complex and ambiguous nature of this tree. It is an archaic species that is so frugal, it seems to be able to live off nothing. Born out of dryness, it is dry itself, right down to its leaves – needles – and even its fruits which are composed of hard scales that serve only to carry seeds.

## A recognisable silhouette

Cones form in summer, giving mature fruit after three years. At that point they release hard-shelled seeds that contain a very nourishing, fragrant and tasty nut: the pine nut, an essential element in many Mediterranean recipes.

It is not an indigenous tree, but it is common all over the Mediterranean region, especially in coastal areas. It stands in the ancient dunes of the Languedoc and the coastal mountains of Provence in southern France, as well as on Corsica's east coast. Cultivated for its ornamental and gastronomic qualities, it was distributed by the Romans right across





These wild parasol pines evoke the languid pace of life of past civilisations, giving off an air of idleness that exhausted city-dwellers dream of.

their empire, so that its original home is long forgotten; it may have been Asia Minor.

The compact, dense and very spread-out crown gives it an easily recognisable silhouette that has often served as landmark, a religious sign or a marker of social status. For this reason, it is often planted in groups near houses all around the south of France. Sometimes there are whole avenues of it leading through vineyards to an isolated farmhouse deep in the scrubland.

## Seeking the true South

Parasol pines require a lot of heat and light in order to grow, and they prefer deep soil. Although, like most pines, they do not like chalky ground, they can be found in the crystalline hills of the Provençal hinterland and in the schistose soils of Catalonia. These days, with global warming, people plant parasol pines all over the place, far beyond areas with a Mediterranean climate. It used to be that the region around



On the lido between Giens and the Var coast of south-east France, the windswept pines are not parasols in anything but name.



Parasol pines are very popular features in the landscape. These ones, in a seaside location, have been forced into convoluted forms that stray from conventional patterns, because of violent winds and pruning to protect the roofs of the buildings.



For holidaymakers seeking a peaceful encounter with nature, this is the ideal setting: on the waterfront, in the dark sunlight of parasol pines.

Toulouse was the limit of where some trees could survive year on year, marking the switch to the true South for those travelling from the North.

There is one detail that usually goes unnoticed, and which gives an idea of the wild character of this tree, rooted in its form. The needles are so dense that, even with sunlight as strong as it is in the South, the rays of light cannot get past the tree's crown. When looking up at the canopy of branches from the base of the pine, it is surprising to see no more than a dark void: nothing but interweaving branches and dry twigs, unable to work their way through to the outside to catch a bit of light. However, as soon as the branches are pruned to allow light to enter, the form changes: new growth is no longer prevented, and the tree takes on an irregular demeanour as it seeks to find a path that conforms to natural principles.

## Beside the seaside

A day by the sea is a feast for the senses, if you choose the shade of a parasol – and preferably one in the form of a pine: the mellow taste of pine nuts; the scent of the resin stirred up by the sun; the singing of cicadas mingled with the sound of the waves ebbing and flowing; the shimmering of the turquoise water among the branches; and the softness of the sand all around. ●





It was in 1988 that work began to make this mugo pine into a shohin. Here, in 1991, not all of its roots have yet been exposed to light. Underneath the moss, the roots are set in a mixture of sphagnum and akadama.

# A mugo pine matures

Small is beautiful? Certainly; but in the world of bonsai, small is – above all – difficult. On this scale, there is no room for errors in either the tree's cultivation or its styling.

Author: François Jeker

## Slow-growing and

with long, fat needles, mugo pines are quite temperamental. Choosing this species to make a shohin or mame is therefore asking for trouble. If, in summer, you leave your tree in direct sunlight for a few hours and forget to water it, you will be able to use it as kindling for your fireplace. If, when styling, you position a branch 3 millimetres (an eighth of an inch) too high or too low, it will immediately stand out. If you cut off a branch and then regret doing so, it will take you about a decade to rectify the blunder. On a larger tree, with better water reserves, it is easier to avoid problems from very hot or dry spells. Equally, it will not be so noticeable if you fail to position branches perfectly, and a new branch can quickly take over if you have ill-advisedly cut another one off. So the tasks of creating a shohin or mame with a mugo pine, keeping it healthy and bringing it to maturity should be reserved only for experienced bonsai enthusiasts.

## A youthful error?

This little mugo pine was given to me in 1988 by André Montagne, a pioneer of European bonsai. The tree was tiny, only as thick as a pencil, and it was planted in a





1992. The moss and soil have been removed, and the roots, now exposed to sunlight, can start to form thicker bark.



1993. The tree is vigorous and the ramification work has yielded results: the foliage is denser.



1998. The tree is more mature, but the errors in the initial concept – notably an apex on the same axis as that of the stone – are now obvious.



2000. A first drastic transformation: the whole upper part has been made into a jin, and the apex has been reconstructed using a branch on the left.

small plastic pot. I had been looking for a tree to use for a clasped-to-rock planting. At the time I made several mistakes: choosing a rock that was too light-coloured; choosing a tree with too thin a trunk and that was not mature enough; and positioning the apex on the same axis as that of the rock, towards the right. As the years went by, I developed a sharper eye, and in 2000 I decided to completely change the tree's structure by cutting off the apex to the right and creating a new one from a high branch on the left. Five years later, I further refined the design: while keeping the apex in the same place, I abandoned the static equilibrium – with the primary branch on the left – in favour of dynamic equilibrium – with the primary branch on the right.



2009. The primary branch on the left has been removed in favour of the one on the right. The design is now more successful, but the needles are still too long and the ramification inadequate.



## Unveiling the tree's soul

The chaotic foliage concealed the movement of the trunk and the ramification too much.

Nicely rhythmic empty spaces needed to be re-created between the foliage masses.

The first task therefore involved pruning to open up the tree. This consisted of removing a branch from the front, which masked the curve of the trunk, and selectively taking off branches, keeping those that forked into two (but not where the forks were at the ends).

The base of the trunk was overrun with moss and sphagnum, preventing the sunlight from causing the exposed roots to thicken up.

Stagnant moisture was preventing the aerial roots from forming a thick, crackled bark.

Underneath the moss or in the soil, the roots had smooth, thin, reddish bark. When exposed to sunlight and weather, they would produce a very thick, grey protective bark, very similarly to the trunk. Careful cleaning was therefore crucial.



Wire training a tree that is so small and has so many branches is difficult. A tip: as you go along, working from bottom to top, it is best to bundle the upper branches together by trussing them up with wire. This makes the branch just beneath them more accessible.

## Styling

Next it was time to apply training wire all over the tree, right down to the smallest lignified shoots. Using wire of 1 and 1.5 millimetres diameter (0.040 and 0.056 inches), the tree was styled and its inner beauty restored. You have succeeded when it is no longer obvious that it's a small tree: it could be 40 centimetres (16 inches) tall, while in fact it is only 19 centimetres (7½ inches). ●



August 2016.  
When carrying out comprehensive wiring on this mugo pine, the old needles were pulled off. The only ones that remain are from the current year.



December 2016. After pruning to open up the tree, and cleaning the base.



The mugo pine after styling. Height: 19 cm (7½ in).





A mugo pine from my collection in 2016, which had first been styled in 2001.

# Mugo pines in bonsai form

**M**ugo pines grow naturally in all European mountain ranges, from the Pyrenees to the Urals, at altitudes from 1,000 to 2,200 metres (3,300 to 7,200 feet) and sometimes even higher. They are slow-growing and relatively temperamental.

## Collecting from nature

The best time to collect trees from nature is in the spring, just before the new growing season. You can also collect living trees from high-altitude terrain during the second half of August. A lack of atmospheric haze, direct exposure to intense sunlight – UV rays in particular – and summer drought cause trees to go into a

state of dormancy in July and early August. As the days grow shorter, and cool, damp nights return, trees take off again: this is the moment to collect them. For pines collected in August, it is crucial to protect them from severe cold spells and wind during their first winter. Don't do any hard pruning; cut off as few branches as possible.

## Ramification

As this is a weak species of pine, the wisest solution consists in cutting off all the new growth one year, as soon as the candles open (mid-June?), and then, the following year, pinching back the candles before they open (May?) – more ►►►



▶▶▶ drastically on the stronger parts and more lightly on those that are less strong, without touching the weakest parts. Structural pruning should be done with moderation. If there is interior budding, wait until the shoots reach at least 2 centimetres (¾ inch) long and are lignified before cutting off the large terminal buds.



The results of mekiri (bud trimming): in the second growth period of the year, the needles are two-thirds smaller.

## Repotting and substrate

Here again, the ideal period is in the spring, just before the new growing season. Don't prune the roots too harshly, and always make sure that you leave lateral rootlets on any roots that you have shortened. The best substrate for continental zones is composed of 50% gravel (grit), 40% akadama, a little pozzolana, crushed pine bark and, importantly, a little old soil, passed through a sieve. For dryer areas, the substrate must have a greater capacity to retain water.

## Exposure and watering

Mugo pines need direct sunlight, except immediately after being collected or repotted. Watering them is a trickier affair: too much water is dangerous for them. So, only water them when they're dry, and regularly spray the foliage with water. In cold climates, a winter cover is usually enough to protect trees; but if the weather forecast announces an extended period of deep frost, be sure to protect your mugo pines from it, keeping them at a maximum temperature of +5°C.

## Wire training

Mugo pines have relatively flexible wood that allows vigorous trees to be bent and twisted considerably. The disadvantage is that time is needed for them to retain the desired form. But since they are slow-growing, the wire can sometimes remain in place for

three or four years, as long as it is not making any marks, especially on thin branches.

## Health and nutrition

It is advisable to regularly treat mugo pines with various fungicides against a range of moulds, especially in the run-up to winter. Likewise, preventative treatment against scale insects and caterpillars is necessary every year. Feeding is easy: just organic fertiliser (solid or liquid), from March to October, and foliar fertiliser every fortnight. Lastly, regular application of magnesium sulphate will boost trees' vigour and produce beautiful green needles.

## Deadwood

Mugo pines naturally form magnificent deadwood. On natural parts, careful cleaning is enough. For areas of deadwood that you are creating, you need to remove the bark, then pull the fibres. When the sap is flowing, mugo pine wood is very fibrous, often right to the heart. It is therefore easy to make beautiful jins and shari. Don't wait for the wood to be dry, though: the result then will be much coarser.



An example of deadwood created on a mugo pine from a living branch.

## For mame and shohin

Small trees pose two principal problems: managing water and sunlight. Not enough water, and your trees will dry out and lose branches. Too much water, and the roots risk rotting, while the needles will be too long. Not enough sunlight and, again, the needles will be oversized and limp. Too much sunlight and your trees will get scorched during the hottest parts of the day in July and August. The solutions?

The substrate (gravel and akadama) should be sieved to obtain particles of about 1 millimetre (0.039 inch). Repot regularly, every three years, to get air to the roots. In spring and autumn, put your trees in direct sunlight; and in summer, put them in a place where the sunlight will only reach them early in the morning or late in the afternoon. In summer, if it is very hot, check the moisture in the soil and don't hesitate to water as soon as the substrate is dry, as well as spraying the leaves two or even three times a day. If this isn't possible for you, you can also place the tree in the shade, on a tray without drainage holes, containing expanded clay or pozzolana. ●





The hardy kiwi (*Actinidia arguta*), a relative of the kiwi, is a creeper that can easily be trained as a bonsai. These little fruits will be one of its assets. This plant belonging to Joël Pouzet won a prize at the European Bonsai-San Show 2013, in Saulieu, Burgundy, France.

# Hardy kiwi: a creeper with charm

Fruiting plants make for delightful bonsai. The hardy kiwi – a rustic relative of the kiwi – is one such plant. A creeper, it bears pretty little fruit in autumn and is easy to cultivate as a bonsai.

Author: Jérôme Hay

**Many species** of climbing plants are especially interesting because of their unusual characteristics: their gnarled appearance, their flowers, their changing foliage, etc. And while their leaves follow the rhythm of the seasons, it is their fruit that is their most alluring feature. This

is particularly the case for kiwi plants, which are deliciously and colourfully original.

The kiwi is a well-known climber or creeper that offers a range of possibilities in bonsai, as long as you choose the right variety. It acquired the name “kiwi” in 1974 in New Zealand, because of its resemblance to the plumage of the bird of that name that is the country’s unofficial emblem. These days, kiwis can be found all over the world, especially in south-west France where they are cultivated and produced. ►►►



This nursery-grown *Actinidia arguta* “Issai” is a good candidate for turning into a bonsai. Its ramification is close to the ground and fixed to a support. Height: 1 metre (3 feet 3 inches).



## Varieties of hardy kiwi

Hardy kiwis and *A. chinensis* belong to the Actinidiaceae family, which includes about 40 species – of which *Actinidia arguta*, the hardy kiwi, is one of the best-known.

- *Actinidia arguta* “Issai”: self-pollinating, with smooth skin and soft, sweet flesh. Early ripening, starting in the second year.
- *Actinidia arguta* “Ken’s Red”: a female variety with large fruits, the skin and flesh of which is purple verging on red. Pollination

by the male of the same name is preferable.

- *Actinidia arguta* “Weiki”: a female variety with purple skin and flesh. The male variety carries the same name.
- *Actinidia arguta* “Geneva”: early-ripening, auburn-coloured fruit.
- *Actinidia arguta* “Nostino”: a male variety used for pollinating all female varieties of *Actinidia arguta*.
- *Actinidia arguta* “Maki Amdue”: a rustic female variety with very sweet purple fruit.

- *Actinidia arguta* “Bingo”: a female variety with smooth-skinned pink fruit and yellow flesh; tastes of pineapple.
- *Actinidia arguta* “Ananasnaya”: a female variety, green, turning to red in the sun.

Although not an *Arguta*, *Actinidia kolomikta* is an exception worth mentioning. Its bright green leaves with their pink and white marbling are very decorative.



Cut the ties.



Remove the support from the plant.



The plant is now unrestricted.

### A cousin of the kiwi

*Actinidia chinensis*, the most common species, has broad leaves and large, hairy fruits. These are not suitable for our purposes. Far preferable is *Actinidia arguta*, the “hardy kiwi”, its relative from the temperate region of China, Japan and southern Siberia.

The hardy kiwi was described for the first time in 1750 in notes by a Jesuit priest in China, Pierre Nicolas Le Chéron d’Incarville. Its shape, colour and taste are similar to those of gooseberries and earned it its original name “Chinese gooseberry”. It was brought back and introduced as an ornamental plant in Europe. In the early 1980s, *Actinidia arguta* started to be cultivated more widely in France.

Hardy kiwis bear some close similarities to *A. chinensis*. Like most species in the genus, the hardy kiwi is dioecious: each plant produces either only male flowers or only female ones, both being necessary to produce fruit. As with kiwis, one male

plant can pollinate several female plants. However, there are also monoecious varieties, such as *Actinidia arguta* “Issai”, which self-pollinates. With a single plant, tasty little fruits will be ready to harvest after two years’ cultivation.

### A climbing creeper

Some varieties of hardy kiwi contain as much as 400 milligrams of Vitamin C per 100 grams of fruit (0.064 ounces per pound), as well as minerals such as calcium, phosphorus, potassium, magnesium, iron etc.

The little, ovoid-shaped, fleshy, oblong, yellowish-green, hairless berries are harvested in autumn. They can be savoured straight after picking, skin included. Some newly bred varieties have





Remove the substrate, which mainly consists of peat.



Wire 50 cm (20 in.) of the plant, braiding the creepers together in order to maintain a certain thickness. In two or three years, the stems will become fused. This technique allows you to take advantage of what is already there, without resorting to pruning, which would slow growth down.



Give it a shape, even if it looks artificial. The main thing is to give it a movement that will evolve through pruning and growth.

larger fruits, but fewer of them. In bonsai, the small size and the colour of the fruit are appreciated.

As with *A. chinensis*, hardy kiwis' vigorous and voluble shoots take on the appearance of a climbing creeper, in the manner of a vine. In the spring, green leaves develop in the shape of elongated hearts, 8 to 10 centimetres (3 to 4 inches) long. Their edges are finely serrated and coloured, as are the leafstalks. Little white and green flowers bloom delicately from June to July, giving off a pleasant ▶▶▶



▶▶▶ scent that bees love. The flowering is striking because of the contrast between the purple anthers and the paler petals, and of the groups of flowers positioned in the axils of the leaves. The fruits are slightly different from those of the traditional kiwi: smaller (2 to 4 centimetres (less than 1 to 1½ inches) in diameter) and with thin, smooth and sometimes coloured skin. The flesh is green, and is paler at the centre where the little black seeds are.

Hardy kiwis are popular as ornamental plants, owing their success to the beauty of their foliage, their fragrant flowers and their subtle little fruits.

## A popular species for bonsai

*Actinidia arguta* "Issai" is well suited to bonsai cultivation. It has the advantage of being able to self-fertilise and, therefore, to produce fruit quickly, without the need for a second plant for pollination. It can also fertilise a different variety.

Despite their vigorous nature, hardy kiwis struggle to thicken up. For this reason, after styling a plant with the help of some light wire training, it is preferable for it to spend a few years planted in the ground, building up a trunk. For this, it is essential to install a support for it to grow up. Very little pruning is done during this period.

As for the design, free-flowing vertical or sloping forms should be favoured, along with cascade and semi-cascade styles. Clapsed-to-rock plantings and roots can likewise prove wonderful themes.

Hardy kiwis like the light and heat of a sunny position, sheltered from draughts, as long as they are given a little shade in the summer.

Repotting should be carried out at the end of the winter. To know when is the right time, just keep an eye out for when rootlets start to sprout.

## Rustic but in need of protection

Hardy kiwis prefer well-drained soil, with a slightly acidic pH, comprising akadama, volcanic rock (a type like zeolitic tuff) and a handful or two of kanuma. They also appreciate regular, balanced feeding with organic fertiliser and the addition of humic acid. As soon as the fruits start to appear, it is essential to adapt the feeding and increase the doses of potash. No fertiliser should be applied during the winter rest period – that is, from leaf-fall to three weeks after the foliage has started growing in the spring. Indeed, it is strongly recommended to remove any residue of solid fertiliser.

Being more rustic than kiwis, hardy kiwis do not need protection in winter. However, even though they can withstand temperatures of up to -25°C



Once the shape has been set, there are two possibilities: continue with pot-based cultivation, or plant it in the ground. Be sure to remove the wiring before it marks the wood. The form is supple and takes a long time to become firm. Since only one wire has been used, you can loosen it and put it back afterwards.



In pot-based cultivation, repot the young plant in a deep pot with a mixture of 40% akadama, 40% zeolitic tuff and 20% kanuma. Don't trim the roots, because the plant needs vigour for the coming years. Arrange the plant properly in its pot.

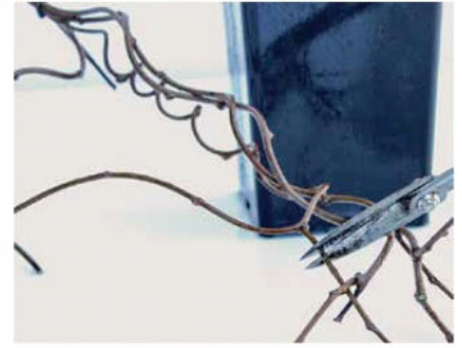




Put cut paste on the wounds.



Generous watering allows the soil to be washed and packed down.



Carry out some gentle pruning to stimulate the plant without reducing its length.

(-13°F) in open ground, it is advisable to protect them from anything below -5°C (23°F).

In the summer period, during the growing season, they must be watered regularly and generously – every day if necessary. Leave the soil to go slightly dry between waterings. Even more vigilance is needed as soon as the fruits have appeared, and from November to February only occasional watering is required. The soil should remain slightly damp, without being either dried out or waterlogged.

## Pruning but no pinching

As far as possible, pruning should be done in the growing season, when the plant has its foliage, in order to guarantee successful healing. As for maintenance work, July/August is the time for trimming creepers back. Pinching back in the springtime is therefore not necessary.

As with all climbing plants, it is preferable to let hardy kiwis express themselves before cutting them back. Keep 3 or 4 leaves on each shoot and, when there are fruits, leave 3 or 4 leaves beyond the fruit. In winter, before growing starts again, cut back again, to 2 or 3 buds. It is important to encourage replacement branches and make them alternate. Do make sure, though, that each branch is no more than 3 or 4 years old. They should be cut off at the end of summer when the fruits are ripe.

The period for wiring is in the middle of summer, in July/August, after light deleafing. To avoid deep scarring, it is important to keep checking the plant as long as the wire is in place: 4 to 6 weeks maximum.

Although hardy kiwis seldom succumb to disease or parasites, they are vulnerable to deficiencies, especially after poorly balanced feeding. In this case, don't hesitate to rectify the problem with magnesium-rich mineral supplements, paying attention also to potassium and phosphorus. Fruit diseases, such as grey mould, rarely affect the



The first styling exercise on this hardy kiwi bonsai is complete.

whole plant. To avoid such nuisances, a preventative treatment based on a decoction of garlic, horsetail or ferns will do the trick.

While it is easy to get hold of a hardy kiwi, in bonsai it is not so straightforward. In Japan, they are cultivated on a small scale, and plant health rules related to imports restrict their trade. The issue is that they could carry diseases which would be passed on to other fruit trees. Fortunately, it is possible to create bonsai from nursery-grown plants.●





## Preparing the tools

Preparation for repotting is essential to minimise the amount of time the tree is kept out of the soil. Imagine that you are undergoing an open-heart operation: you would expect the surgeon to have all the tools and equipment that they may need to hand, rather than having to send a nurse to the storeroom to get a different-sized scalpel while you lie there with your chest wide open. Prepare the soil, pot, tools and space as much as possible before starting.

This old Japanese maple needs repotting, which will also allow improvements to be made to the nebari. Before work begins. A solid root ball, quality nebari and a natural image.

# Repotting an old refined maple

After a period of neglect, this aged Japanese maple needs to be repotted. The task involves working on the root ball by trimming the roots, and on the nebari. A step-by-step guide.

Author: Peter Warren

**One of the** most difficult aspects of bonsai is the “case by case” approach to working on individual trees. Writing articles or books about the subject of repotting a maple for example, you cannot cover all of the different possibilities and exceptions to the normal way of doing things, you must simply write “do it in the spring”. Even this timing however is dependent on many factors; waiting until the leaves have actually begun to open when repotting older maples is common practice at one top Japanese nursery, historically famous for deciduous trees.





1 Looking for problems.



2 A strong, dominant root.



3 Using an aluminium chopstick, the soil is loosened and removed, carefully trying not to damage the roots. Start on the top ...



4 ... before moving to the sides.



5 A single-prong root hook is also used.



6 A strong root is identified here.

The tree I am working on here is a small and relatively old Japanese maple which has been very beautifully created, with many years of work developing a wonderful nebari as well as the delicate and refined branches. What attracted me to the tree is the “not quite clump but not standard informal upright” style. The lower branches are like trunks, growing upwards and outwards with a great secondary branch structure making it feel like a very natural tree.

## Detecting problems

Despite the efforts that had been taken, over the last few years this tree had not been repotted and there were one or two problems with the roots that needed addressing. As maples get older, the roots should be worked on less and less frequently, with as little done to them as possible. Assuming that there are no health issues and water and fresh air can penetrate the root ball, leaving three to four years between repotting is common practice. For much younger trees where it is essential to train the roots, repotting every other year is essential. I estimate that it is at least four years since this tree was repotted, and so it was in need of refreshing the soil as well as correcting a few flaws in the nebari.

## Removing the soil

The approach taken was to try and disturb the core of the root ball as little as possible. Maple roots are very fine and easily damaged and so at all times, great care was taken to be delicate ►►►

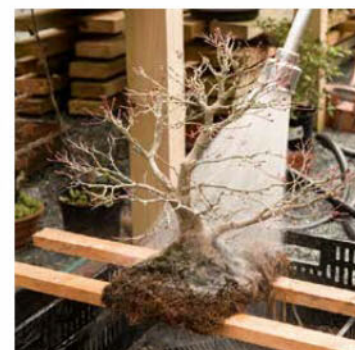
## Knowing when to repot: common sense

The age and level of refinement are usually the least considered factors when repotting a tree; an old and highly ramified maple will be repotted in the same way and at the same time as a young, vigorous tree which is still early in development. In many ways this is due to the fact that the majority of people do bonsai as a hobby and cannot devote every waking moment to their trees. But it is also due to an inflexible approach to the task: taking the approach of “It’s a maple so I will repot all of my

maples on the same day, removing the same amount of roots and then plant into the same soil mix.” Experience and common sense will serve as a good guide to better practice, as will learning from a good teacher. During my apprenticeship I had the opportunity to spend a few days repotting with Mr Tsukada who showed me some of the techniques and the way of thinking that he and his colleague, Mr Ebihara would utilise when approaching repotting a maple.



A After initially starting to work the soil free ...



B ... it is then washed out.





**C** Always work from the top to the bottom.



**D** A specialised water pistol is a great tool; however, it can be too powerful and remove the bark or expose the cambium layers. Test the strength against your own hand. If it hurts, then it is too strong.



**E** The pistol is used to work on the detailed areas, in and around the nebari.



**F** A soft nylon brush is used to clean up the exposed nebari ...



**G** ... before returning the pistol.



**H** Varying the angle and point of focus, and working in conjunction with a chopstick or tweezers, is a good method.



**I** A final wash off before working on the roots.



**J** After the initial root washing and soil removal, the roots are exposed.

▶▶▶ and gentle. Removing the soil was done using a chopstick, tweezers and most importantly water, so that the roots remain on the tree but the soil does not. The use of a specialised water pistol makes the job easier, although an adjustable water hose nozzle can be just as effective. Even water however can damage roots, so is important to ensure the water pressure is not too high.

## Putting the roots right

When removing the soil, working it free and washing it out, I am constantly looking for areas of ill health. Signs of this are black, hard soil, white as opposed to red roots and a funky smell. Thankfully none of these were the case here, and the root ball was in perfect health. There were however a few surface root issues that needed addressing. Some of the roots had become too strong and were starting to dominate, which is something that will ultimately lead to issues in the branches.



Two areas where solid fertiliser cakes had been placed. A concentration of roots and the start of blackening, a sign of potentially causing root damage.

A dominant root will result in the branch that it is feeding becoming dominant. Constantly looking for balance is a key aspect to all bonsai work, and especially important with deciduous repotting. Here this is done in a very subtle way, the balancing is not dramatic but it is essential to keep “nudging” the tree in the right direction. ▶▶▶





1 The strong, extending root, growing from high up on the nebari.



2 It is cut short, back to just above the base of the root.



3 Once the root is removed, other strong roots around it are exposed and cut back; however, they remain entwined.



4 Compacted soil underneath the freshly exposed area is now removed.



5 Next, the entangled roots are removed.



6 The freshly created wound is carved to make it flush and clean.



7 The angle of the wound is checked from the front.



8 Some of the finer roots are cut back to give a consistent-sized root ball.



9 It is essential to develop a flat bottom to the root ball.



10 The other dominant part of the nebari needs to be held back.



11 Working from the outside in, some of the finer roots are removed. These have raced away around the pot, encouraged by the warmth of the walls.



12 After removing one root, the soil behind it is carefully removed and the root behind inspected ...



13 ... before deciding to remove that as well.



**Spotlight  
on Broadleaves**



13 Finer roots are trimmed back.



14 Strong roots that have reached the edge of the root ball and have been touching the pot surface are exposed ...



15 ... and then cut back. Note the orientation and angle of the cut. The shorter end will be on the underside. This will help grow roots on that side as opposed to the top.



16 More soil is carefully teased out.



17 Another trim of the finer roots on the freshly exposed area.



18 The strongest area is revisited, working on removing more soil.



19 Another root is pruned back.



20 This area must be stopped from getting any stronger.



21 It is starting to look the same as other areas.



22 Another stronger, downward-growing root is removed. It is cut and then carefully pulled out, to bring all the fine roots attached with it.



23 Here we have two roots coming from essentially the same spot.



24 One of them is removed to weaken the area.



25 Seen from above, there is now a much more balanced feel to the nebari.



26 A final wash down to remove all the freshly exposed soil.



27 It is now ready to be potted. Note that the root ball has remained fairly intact and not that much has been removed.





**A** The desired pot, an antique Chinese white-glazed piece which is just too small. If we cut more roots off it would fit it, but would damage the tree now and in the future.



**B** An oval Reihou pot, too shallow and too weak.



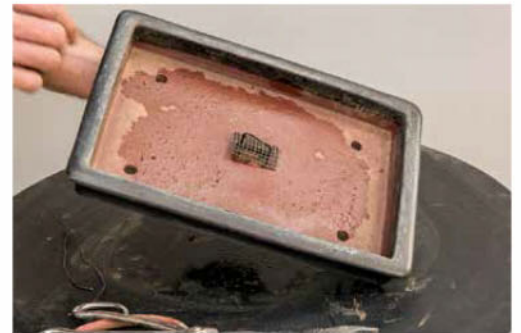
**C** A pot by John Pitt. Too strong, deep and not enough surface area.



**D** A 150-year-old Namako glazed Chinese pot. Perfect depth, space on the right-hand side but ever so slightly too strong a lip.



**E** It is a tight fit but not a squeeze.



**F** Mesh placed over the hole and a wire staple is created, pushing it through the mesh so that the legs are touching the side of the hole.



**G** They are pulled tight so the mesh cannot move, folded over and trimmed to size. The same is done for the other holes.



**H** The planting position is considered along with how to fix the tree into the pot.



**I** A bamboo stick is placed into the side of the root ball. The wire will be tied to this rather than directly onto the nebari. There must be enough solidity to keep the tree from moving.



**J** Tie-down wires are measured and cut. I use a plastic-coated stainless-steel wire: it is cheaper, stronger and easier to use than aluminium.



**K** The wires are pre-bent so that they fit tightly against the bottom of the pot.



**L** They are fed through the mesh on the inside edges, so that they are tight up against the wall of the hole.



**M** The pot is prepared; now for the soil.

## Choosing a pot

The owner of the tree had picked out a suitable pot that he wanted to use. However, I was a little concerned about its size, and in the end it turned out that it would not fit. Thankfully there were a few alternatives ready, and the pot that the tree finally went into was suitable but not ideal. ►►►



1 Into a bucket of previously sifted and graded akadama, small-sized pumice, passed through the same sieve as the akadama, is placed.



3 A handful of charcoal is added. This helps to purify the soil, give microbes and beneficial fungi a place to establish and provide aeration. An essential component of any soil mix.



2 A small amount of lava is also added. This has also been previously graded.



4 The final mix is 70% akadama, 25% pumice, 5% lava, plus the charcoal. Like your mother making a cake, this is mainly measured by an experienced eye. Before using, it is passed through the dust sieve to remove all tiny particles.

## Well-sieved soil

Choosing a soil mix for trees depends on so many factors, and everybody has their own secret recipe. In this case it was a mixture of akadama, pumice, lava and charcoal. There is no magic to it but there are some absolutely essential points for success. Sieve and grade every single component so that all particles are the same size. If this is not done then there will be an inconsistent mix within the pot; inconsistent mix = inconsistent root growth = inconsistent branch growth. Removing all of the dust is equally as essential, yet I have seen "professionals" who cannot be bothered to take 30 seconds to remove the dust before pouring the soil into the pot.

Soil particle size is just as important as the actual mix. In the case of this tree, a small particle size was used throughout the pot, with no layer of larger particle at the bottom due to the pot's shallow nature. For this reason, slightly more pumice was used – 30% – to allow a little more aeration in the soil. Small particle size means finer root development and higher water-retention capacity due to increased surface area of components and decreased spaces between them.



A A thin layer is placed in the bottom of the pot. As it is a shallow pot there is no need for a layer of larger particles.



B The tree is placed on the dry soil. As the base of the root ball is flat, there is no need to make a mound or work the root ball into the soil.



C Just ensure it is sitting in the right place and is flat.



D The exact position is checked from the front, from the side and from the front again.



E The wire is tightened over the end of the root ball, avoiding the surface nebari.





**F** To stop the wire from slipping off, a bamboo stick is placed into the root ball.



**G** It is driven in carefully with a rubber mallet. Check the position of the tree after doing this.



**H** It is tightened on one side.



**I** The bamboo stick is cut short.



**J** The remaining side is tightened over the bamboo.



**K** Dust-free soil is then poured over the roots. The clock is ticking as the roots dry out ...



**L** The soil is carefully worked in and around the root ball. In this case there are no big gaps or holes, so this takes very little time.



**M** Excess soil is brushed off.



**N** Before giving it a thorough watering. Try to ensure the water does not disturb the surface and that the water running through the holes is clear.



**O** Once the tree has been watered, the wound on the nebari can be covered with wound sealant.



**P** I prefer to use Callus Mate, the cream type of wound sealant rather than putty.

## Placing the tree in the pot

Tying the tree into the pot can be difficult, but it is essential that the tree cannot move. Any slight movement in the pot at an early stage immediately after repotting and the root tips will die, causing development to slow down. It will not kill the tree, but it will slow it down. In this case, I wanted to avoid placing the tie-down wires across the surface roots, and so a bamboo spike was used in the side of the root ball to hold it in place.

After spending over two hours, gently teasing out the old soil, washing and cutting back strong roots in order to protect and encourage the weaker roots, it is essential to continue that when pouring soil and working it into and around the roots. The objective when doing this is to ensure no massive gaps between the roots, not to push soil into the pot, crushing it, turning it into dust and forcing the fine roots up to the surface. As the root ball is fairly solid, uniform and well established, there are no holes to fill up, and so I worked just once around the root ball to ensure no major gaps before watering thoroughly. The wet roots were in contact with the dry soil for five minutes at most. Longer than ten minutes and the roots can become damaged. ►►►





1 The repotted tree. After a slight change of angle there are a few branches that need to be pruned in the apex.



2 The apex is a little congested.

## Pruning the branches

After finishing the planting, a few of the stronger branches were pruned back, as there had been a five-degree change in the front to bring one of the back branches into play a little more.



All the finer twigs are checked and pruned back so that there are only two from one node, those two are of similar length and there are no branches competing for space with each other.



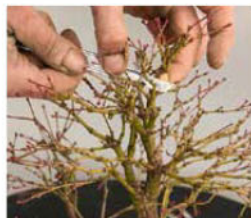
All wounds are covered with wound sealant. I always use the brand Callus Mate, but any of the paste types - Kiyonal, Lac Balsam etc. - are preferable over the hard putty types.



3 Carefully using a fine saw ...



4 ... some fine-bladed cutters ...



5 ... and a scalpel to trim the wound, the offending heavy branches are removed.



6 This node has three large branches coming from it. Excessive swelling will occur if all are allowed to develop. The smaller one must be removed.



7 It feels a lot more elegant now and will only improve over time. The line of the branch is upward and outward.



8 These two branches, although separated, are directly above and below each other and doing the same job, filling the same kind of space. The lower one has more thickness, a better initial upward angle and then changes of direction.



9 The thinner branch is removed with a saw. Use a fine-bladed thin saw for any decent-sized cut on deciduous trees. Much cleaner than branch cutters.



10 Although the wound is at the front, the branch structure is now much more attractive. The wound will be cut so it is flush to the trunk and then covered with wound sealant.



View from above. The branch structure feels more natural and less crowded.



View from the left. The central back section of the main trunk is a little sparse, but branches from above and below can be ramified and trained to start to fill it.

## What comes next

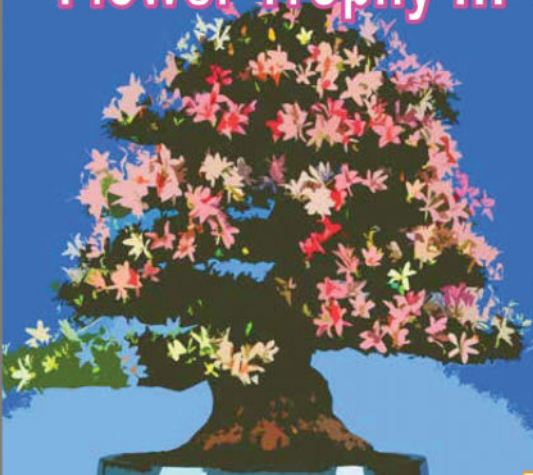
The immediate aftercare for repotted trees is to avoid any extreme conditions, and so this one was kept in an unheated polytunnel, out of the wind and any potential frost. Once growth starts to occur then try to treat as normally as possible. If the new growth comes out inside the polytunnel then it can be difficult to take outside, as the growth is soft and easily damaged by wind and sun. ●



The work today is finished. Now the tree will be allowed to grow out, with new growth pinched before it extends too long.



**satsuki**  
Flower Trophy III



**3 & 4**  
**juin**  
**2017**  
St Germain-du-Pinel  
au Jardin du Levant

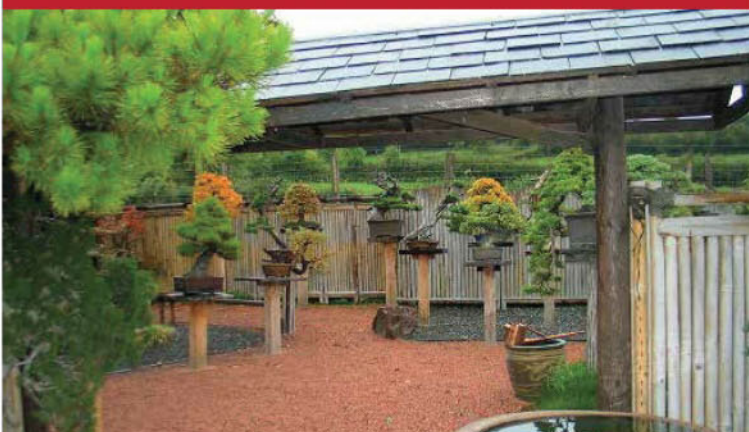
Exposition d'azalées en bonsai en floraison  
Les plus belles satsuki d'Europe en fleurs

Inscription dès maintenant sur [www.lejardindulevant.fr](http://www.lejardindulevant.fr)

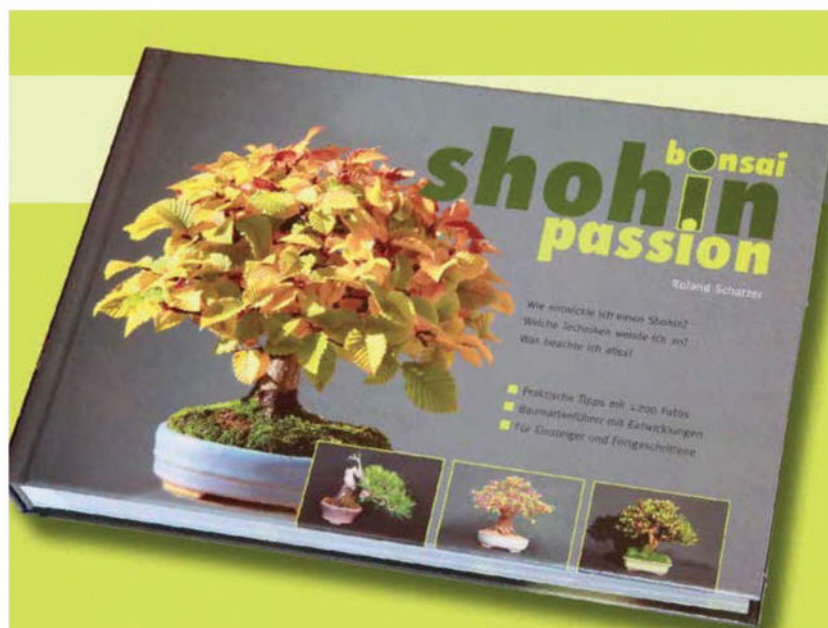


**BONSAÏ SAN**  
Rejoignez nous sur FACEBOOK

Grand choix de variété en BONSAÏ & YAMADORI  
Ecole & Stage (week-end & semaine sur rdv)  
Matériels et Créations de JARDINS JAPONAIS  
Entretien de collection privée  
Poteries - Outils - Substrats



**bonsai-san.com**



Maintenant disponible en **français**



Available in the specialized bonsai traders  
and directly by the author under:

[www.bonsai-shohin-passion.com](http://www.bonsai-shohin-passion.com)

**Book with 370 pages, Hardcover**

**24,5 x 17,3 - Price: 49,00 Euro**

- Édition française
- Deutsche Ausgabe
- Edizione italiana
- English edition

There are many books about bonsai, various techniques, bonsai styling, bonsai cultivation. Those of you who are looking for *shohin* books will only be able to find some if you are fluent in Japanese. „Bonsai Shohin Passion“, fills the gap of *shohin* books published in languages other than Japanese, and offers a wide range of tips and advice on 370 pages, for beginners as well as for expert bonsai fans.

With more than 1,200 pictures this book shows how *shohin* trees can be cultivated and refined. Lots of useful knowledge that enables the reader to carry out his/her own experiments to obtain and successfully style a *shohin* of their own.





Martin Nielsen was awarded the Best Bonsaist prize at the European Bonsai-San Show 2016, in the French town of Saulieu, for his work on this larch, *Larix decidua*. Height: 45 cm (18 in.).

# Best Bonsaist prize for a larch

At the European Bonsai-San Show 2016, the prize for Best Bonsaist went to Martin Nielsen, of Denmark, for his work on a larch. As he explains, it was not just about the tree, but also about how it was displayed.

Author: Martin Nielsen

## For the first time

at the European Bonsai-San Show, at Saulieu in the French region of Burgundy, an award was given for the Best Bonsaist in 2016. Entrants were required to send in pictures of the work they had done on a tree shown in this year's exhibition, showing both the process and the exhibited tree.





**1** February 2006. The work on the deadwood can begin. The front of the tree before ...



**3** The back of the tree before ...



**2** ... and after the deadwood work.



**4** ... and after the deadwood work.

To this day I am not completely sure what "Bonsaist" means, but I am very much looking forward to what the future will bring with this award. It can only be positive to put the focus on the process and the work from the raw material to the exhibition stage.

## The raw material

I enjoy the process of working with trees, from the raw material stage right up to exhibiting. Making changes to the design over time, and not only to form of the growing tree but also to the way it is displayed; working with staging the tree in different setups. For this, *Larix* is the ideal material/tree. It grows fast and it is easy to work with. Sometimes the branches grow thicker than the trunk and it can be necessary to remove them – or make jin or shari etc. When wounds heal, an abundance of light-brown scarring develops, which is very different from the old bark in both colour and texture. Over time it will acquire the most beautiful texture and give a great sense of age. This takes a long time ...

That is one part of the story of the tree that won me the Best Bonsaist award at the European Bonsai-San Show 2016. The other is the combination with the rock, the "moonstone" pot, which the Japanese call "kurama". I do not remember specifically the year when the tree was collected, but the first picture I have of it is from the year 2000, when I first worked on it.

The tree was collected in a forest near the place where I live – in Aarhus, Denmark. It was damaged and run over by a vehicle. Actually not the best basic material; but soon I realised that it had great potential. The result of this damage provided the starting point for the tree to become what it is today. The way the tree was when it was found, the state of its roots etc., made it ►►►



Martin Nielsen, of Denmark, gets as much enjoyment from starting with raw material as he does from working on the details of his trees' presentation.





**5** A detail of what will be the tree's focal point before ...



**6** ... and after the deadwood work.



**7** Jin, bark and scarring. The scarred bark takes on a brown colour and a different texture.



**8** The larch takes its place in a "moonstone" pot made by Martin Nielsen. 2012, the tree displayed in an exhibition of the Danish Bonsai Association.

►►► impossible to grow in an ordinary pot; so I had to think differently, outside the box. I had to make the "pot" myself, a rock that the tree could live on and where it could grow well. It was then that I started making "moonstones" myself.

## Changing presentations

The display at the 2014 EBA convention in Wrocław, Poland was a springtime setup with foliage, great light and the right harmony between the colours, the rock and the tree, the bark and the deadwood. It brought out the tree's best aspects. Normally I like the tree to be displayed without foliage, but I was very satisfied with this way of showing it. A harmonious display with a focus on the "magic" of deadwood. For the first edition of Bonsai Europa in October 2015 at Bury, near Manchester, England, Tony Tickle announced the award for the Best Creative Display. I began a creative process exploring how

## My practice of the art of bonsai

I have a professional background both as a gardener and as an architect. For the last 25 years I have been working in landscape architecture, predominantly with nature, infrastructure, gardens and urban spaces.

When I am working on bonsai, I use both my knowledge of plant life and my expertise in theories of design. I started practising bonsai at a time when the art of bonsai was still little known in Europe. The trees that I use for exhibitions are mostly from material collected more than twenty years ago, prepared by Mother Nature and myself in my

garden. Of course I like to work with great yamadori, but I also love the challenges of working with simple material. It fascinates me to be able to manage the entire process. And when working with simpler material, you can allow yourself to take more chances and build up a tree from almost nothing.

Time plays an important role - both for the tree and for the artist. You work in a different way when you are 50 than when you are 30. Times are changing, and so is the process. It gets shorter, and you may focus more on the details.





In 2014, the larch displayed at the EBA Convention in Wrocław, Poland.



The details and colours of rock, deadwood, bark and vegetation are brought out to their best advantage.



Martin Nielsen works on a composition to compete for the prize for Best Creative Display at Bonsai Europa 2015, in Bury, UK. He has collected roots and rocks to conjure up a "table" on which to place the tree.



Testing the options for giving the tree a stable position on the "table".



Testing the options for finding the right height for the tree.



Working on the combination of roots, rocks, wood and plants.



This composition was awarded the prize for Best Creative Display at Bonsai Europa 2015.

to exhibit in a new way, to not only exhibit a tree on a table but to show a landscape built up with some of the elements that already existed in the tree's nature. The process started with a quick sketch for a composition. A drawing of a rocky landscape with a dead tree and various plants. This combination of the tree and the rock offers great possibilities when exhibiting. I collected a number of elements: some of my own home-made "moonstones", a lot of old juniper roots and a variety of plants (ferns etc.). I built a "table" out of rocks – a lineup incorporated as a part of the rock the tree could stand in. The design of the tree was now spread over the entire layout. More rocky landscape than tree. The story became broader, deeper and more detailed. The presentation won the Best Creative Display prize. ●



In 2020, somewhere Europe – perhaps ...





# Repotting yews and their consequences

The yew will typically put out many roots, which create an extremely dense and compact root mass. Moreover, the tree's response time is fairly long, a characteristic that must be taken into account.

Author: Patrice Bongrand

This ancient, five-hundred-year old yew has been cultivated in this substrate since its collection in 2004. In 2009, it was repotted in this pot with additional substrate. Width at the base: 0,47 m (18½ in.), height: 0,78 m (30¾ in.), overall width: 1,20 m (47¼ in.). In the Jardin Arboretum de Bonsaï collection.

**Yews have** a vigorous, dense root system and will take over the substrate in the pot fairly rapidly, which is why repotting is indispensable. If one waits too long the tree will lose strength, which will have serious consequences on the development of its construction and its ramification. The yews (*Taxus baccata*) shown here are centuries old, wild trees





**1** At the end of winter 2015. After removing interior needles one could see that that back budding, although present, was weak, which prompted its repotting.



**2** The substrate used for this yew is made up of pozzolana, pumice and grains of crushed limestone. The inside edge of the pot needed to be scraped by a root hook

(*yamadori*) that were collected from a mountainside. After four to six years of very careful cultivation in ventilated containers, these trees were wired for shape. Two years later, they were repotted in bonsai pots. They have been cultivated in the same type of substrate since they were collected.

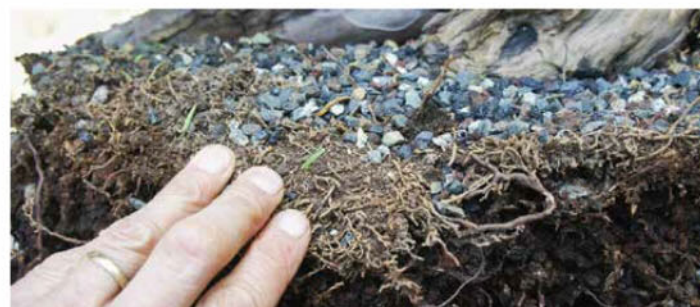
## The substrate

After many trials made over more than twenty years, one can see that the best results have been obtained with a mixture of 40% pozzolana, 40% pumice and 20% crushed limestone. These percentages are given as a guide: they should be adapted according to regional and climatic conditions.

Pozzolana is aerated and rich in iron, which is very important for yews and for conifers. Pumice too is aerated and provides good drainage. Pozzolana and pumice are also excellent water retainers. Thanks to the substrate's aeration properties, water and fertilisers, which are stored in its roughness, are immediately and completely absorbed by the roots. After years of fertilisation, successive watering and the decomposition of old roots, yews tend to over-acidify their soil, which creates a sort of black peat. This is why it is necessary to add granular limestone, which not only provides excellent drainage, but also corrects the pH.



**3** After scraping along the length of the pot with a root hook, the tree is removed from its container.



**4** The roots form dense slabs. It is essential to scrape and aerate them with a root hook.



**5** Here too, the dense compactness it has formed prevents the roots from dividing and being aerated – an essential condition for the tree to function efficiently and for continued good health.

These substrates are stable and do not disintegrate – an enormous advantage for yews and conifers, which need to be repotted less often than other species.

## Slow to react

Although extremely vigorous, yews are also living beings, and therefore show a certain inertia in their functioning. From the time of its intervention, it can take two or three years for a tree to react in both its upper and lower parts. ►►►





**6** The root system has been vigorously scraped and overlong roots have been cut. The whole was sprayed with water to remove the dust.



**7** One month later, the yew is losing many interior needles, which is normal. The subsequent light will encourage new back budding. Nature is always right; one must let it take its course.

►►► This is to say that signs of a tree's weakness are not always obvious, even if the pot is already full roots. The bonsaist must on the one hand watch that the branches ramify well, and on the other, check the development of the root system by removing the tree from the pot. Inertia can also be present after repotting. A tree can take up to three years to recover its strength. By far the best time to repot is at the very beginning of spring, when the buds are beginning to swell.

When repotting, all the roots that are too long and too old will be removed. Using a root hook one must scrape vigorously at the compacted roots to free them. Once untangled, one should leave between a third and half the roots round the trunk collar.

## The consequences of repotting

What happens after repotting is particularly important. In the season following repotting, the yew can lose many interior needles. This is a normal

## Observe and anticipate

Knowing when to repot a tree is a recurrent question for bonsai enthusiasts. Determining in advance a repotting timetable is a mistake. It is only by deductions made from observing the trees that the bonsaist can decide when to repot. The following are obvious signs that a yew should be repotted:

- when watering, if the water does not penetrate the substrate easily or is too slow.
- the surface and inside edges of the pot: yews often put out a great density of roots that form a fairly solid slab.
- and above all, if the branches are producing no, or fewer, new shoots and back budding. This occurrence shows a direct relationship between the root system and the ramification and foliar mass.



**8** At the beginning of May 2016, the yew in its new substrate. It has still not grown. The repotting has slowed it down. Next year, it will grow more vigorously, as much on the outside as in the interior.

reaction as the tree is balancing its foliar mass with its root system. Moreover, needle removal is also one of the techniques for allowing light to penetrate to the interior of the tree, which encourages strong back budding. After many growing seasons, when the yew will have put out many well-divided lateral roots, it will also produce back budding which will allow it to continue to fully construct a fine ramification. Every yew is different and reacts individually. Some rapidly recover strength, others will take longer. ●





**A** This is an air-layered yew from the branch of an old mountain yew. As this tree was in a round, quite shallow pot, its roots soon took over its substrate. It needed to be repotted.



**B** The yew's root system is extraordinarily dense. Here, three tools are used to repot it.



**C** The roots are freed and untangled with the root hook. Many of the roots are then carefully pulled away and shortened. Old, overlong roots are removed.



**D** The tree is replaced in its pot with new substrate. It is attached to the pot with wire that has been passed through the drainage holes.



**E** The foliage of a yew that was repotted three years ago. Notice the density of the ramification and the back budding - proof of healthy, well divided roots.



# The serenity of a spruce



This Japanese spruce (*Picea glehnii*) owned by Luis Baliño was displayed in a tokonoma at the European Bonsai-San Show 2016 in Saulieu (France). It measures 1250 x 900 x 650 mm (49¼ x 35½ x 25 ½ in.).





# Re-imagining a tree

The purpose of this column is to analyse the choices made by the artist by trying out different options; and to demonstrate the aptness of those choices and to learn and admire.

Originally from Hokkaido Island, this very large spruce tells us of a hard life in difficult conditions and a strong prevailing wind, but also how it drew great serenity from it.

Author: François Jeker

**T**his yamadori was collected in the north of Japan. It was in the care of Kazuo Yajima for fifteen years, and then refined by Masahiko Kimura who exhibited it at the 87th Kokufu-ten. Its shape, atypical as far as the 'rules' are concerned but generally allowed in the West, respects the tree's original, very wild character, which gives it its natural aspect. Luis Baliño is currently the proud owner of this multi-trunked tree.

## Battered by the winds?

Over the last few decades a bad trend has taken hold in the West, which consists of constructing trees 'battered by the winds' (*fuginagashi* in Japanese) with all the branches on the same side following the direction of the wind and without any balancing branch. This does exist in nature, particularly on coastlines throughout the world, but not in bonsai, or at least not in the most important contemporary exhibitions in Japan. What brought about this strictly occidental fashion? No doubt it was a European writer, who in the past misinterpreted a Japanese text. Bonsai trees that have been shaped to follow this style are hybrids, lopsided, unnatural and very often anaesthetic. This spruce belonging to Luis Baliño is a striking example of how a beautiful *fuginagashi* can be with its perfect homogeneity between the undulating, serpentine trunks, and branches that emphasise the movement towards the left.

## Option 1: the balancing branches are removed

By removing the balancing branches from the crowns, we have created a caricature of 'battered by the winds', and the serenity and naturalness of the composition have been carried away by a violent gale. The trunk that emerges from the ground and dives back into it again, has now taken on undue importance as has the jin just above. This part of the tree is now far too dramatic.

## Option 2: without the lower branch on the left

This main, very low branch flirting with the pot, not only gave energy to the movement to the left, but also interpenetrated with the pot and the moss. The whole now has become too stable; the pot, the moss and the tree seem to be separate.

## Option 3: without the trunk on the right

The movement towards the left is emphasised, but the disappearance of the trunk on the right that resisted the wind, has also removed the balance and serenity of the whole. We now have a completely different tree, which is acceptable, of course, but it is contrary to the intrinsic character of the original tree. ●



1 By removing the balancing branches, the tree becomes a caricature.



2 If we remove the low branch on the left, the dynamic balance and unity disappear.



3 By removing the trunk on the right, the concept is completely different.

© BRUNO MOYEN

© BRUNO MOYEN

© BRUNO MOYEN





Green-blue rectangular  
pot by Ichiyo Sansyu.  
Dimensions: 9.2 × 8 ×  
4.2 cm (3⅞ × 3⅞ × 1⅞ in.).

## Shohin pots, part 3

# Japanese shohin pottery artists

The saga of shohin potters continues with four artists, some of whom are still working today. Through their creativity, they have all made significant contributions to the world of shohin pottery.

Author: BonsaiTranslations  
Pots presented by Hiroki Miura, Miura Baiju-en

**Continuing** the series on potters producing shohin pots, here are four exceptionally talented 20th-century artists. This calibre of craftsman is becoming more and more rare. Their passion has motivated a new generation of potters making small marvels.

### Ichiyo Sansyu

Birth name:  
Kamiya Kouichi (1902–1985)

In the 19th century, the Japanese thought that only Chinese pots were sophisticated and of high quality. Japanese pots of the period were nicknamed “PonBachi” or “Ban-Bachi”, which are pejoratives. Nobody saw them as real pots. This fashion continued until the mid-20th century. It was in this context that Ichiyo Sansyu appeared with a message for Japan’s bonsaists. He explained that Japanese bonsai was a combination



Hiroki Miura,  
a shohin  
professional,  
presents a few  
beautiful pots  
that belong  
to members  
of his club.





The firing process caused some wonderful lustre effects to appear on this tiny pot.



of Chinese pots and Japanese trees, and that it was impossible to consider bonsai to be a culture specific to Japan without using Japanese pots. He therefore set himself the objective of raising the quality of Japanese pots.

Born in the city of Takahama, in Aichi Prefecture, Ichiyo Sansyu set his sights on a career in pottery. His family owned a shop selling Chinese porcelain. He opened his own shop in the Ebisu district of Tokyo. He studied how pottery was made, visiting all the potters in Japan at the time. To create new

styles, he made miniature models of his pots and asked potters to produce them in a larger size. In his home city, there was a pottery research centre that was closing down. He decided to rent it for five years; and that is when Sansyu's pots first appeared. He started by creating a new form of oval pot, and used a glaze employed for Chinese porcelain, which he had researched in depth. His efforts were met with immediate success, and he acquired a reputation as a great potter.

During the Second World War, Sansyu stopped producing pots and his business turned to manufacturing precision machinery. It was not until after he had transferred the ownership of his firm to his son that he took up pottery again. By that time, he was already very old and could not produce many large pots, so he focused on small ones. He passed on his experience in producing small pots to other Japanese craftsmen and strove to bring about improvements in quality. He contributed a great deal to the Japanese bonsai world.



## Ogurayama Kyōhō

Birth name:

Yasumasa Karahashi (1920–2007)

Yasumasa Karahashi was born into a family of potters in Kyoto. At the age of 16, he was already involved in the family business. Like a number of other potters, he had to put his business on hold during the Second World War. After hostilities had ceased, he became a civil servant. He continued to make pots, but only in his free time. He studied for eight years under the master potter Matsumoto Isami, before 1970. During that time he won several prizes, including five first prizes in craft shows in Kyoto.

In 1975 he inherited his father's workshop and installed electric and gas kilns there. His friends suggested that he produce small pots, because shohin bonsai was just starting to become popular. Under the name Kyōhō, he started making them initially for his own pleasure. In 1978 he was featured in the Japanese bonsai magazine *Kinbon*. He won a prize at the Nagoya Mitsukoshi Japan exhibition of small pots in 1981. This prize attracted considerable attention to him with



Rectangular pot with silver-coloured grass motif, by Ogurayama Kyōhō. Dimensions: 16.5 × 14 × 4 cm (6½ × 5½ × 1½ in.).

him in the bonsai world. He won other prizes in Japan's top competitions. Amidst all this, he continued to engage in research, and was at the cutting edge of new technologies, including setting up a digitally controlled kiln. Here is an artist who does everything himself. One

of his greatest masterpieces is a collection of 53 pots representing the Tokaido way. He was very sensitive to bonsaists' needs, and produced pots that are perfect for bonsai in both shape and size. His pots are very colourful while remaining understated. ►►►

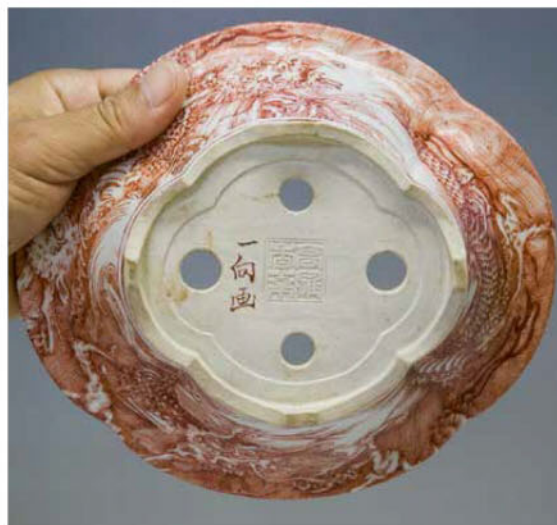
## Kyōhō: a painter of pots

Kyōhō is one of the best artists of painted pots. Pots decorated with pictures are often difficult to use with trees. However, Kyōhō's pots are very well suited to bonsai. Kyōhō inherited the traditional style of the "Kyo-yaki" – potters in the Kyoto region – but he was also very skilled in the Nanga style – inspired by the paintings of the Chinese literati – as well as in more colourful modes.





Painted fluted lotus pot. This pot, by the potter Takao Kōyō, was painted by Kutani Ikkō. Dimensions: 20 × 17.5 × 5.5 cm (7⅞ × 6⅞ × 2⅞ in.).



## Takao Kōyō

Birth name:

Kenji Shiokai (born 1947)

Takao Kōyō was born Kenji Shiokai. He started pottery at the age of 25. He is self-taught, and was influenced by the greats, such as Tofukuji, Yusen and Aiso Wakamatsu. His pots are very similar to those of his idols, but he has never had a master. There is wide variety in his pieces. From pure, uniform colours to classic glazes, and from new to traditional forms: he puts his hand to everything.



## The painter Kutani Ikkō

Birth name: Hideaki Miyaho

Kutani Ikkō is an exceptionally talented modern painter. The name "Kutani" is used by potters in the Kutani pottery region. Ikkō specialises in painting pots. He does not produce his own pots, so all his works are collaborations. Some specialists consider him perhaps one of the best painters of pots in the *Akai* style: red on a white background.





Painted oval pot by Itō Gekkō. Dimensions:  
18 × 15 × 4.2 cm (7 $\frac{1}{8}$  × 5 $\frac{7}{8}$  × 1 $\frac{1}{2}$  in.).



## Itō Gekkō

Birth name:

Yasutoshi Itō (born 1939)

Itō Gekkō is one of the most famous living painters of pots. An extremely gifted artist, he is able to adopt styles such as that of Tsukinowa Yūsen with ease. He is just as adept at painting in minute detail as he is at using thicker brushstrokes. Itō Gekkō is often considered one of Japan's best ceramic artists in terms of the diversity and especially the popularity of his work. He does not only make bonsai pots, but produces an amazing quantity of all kinds of works of art in fired clay.

He was born into the Itō family of potters in Takahama, Aichi Prefecture. He is the fourth generation, and his son is also a pot-

ter – the fifth generation. Itō Gekkō started pottery when he was 20 years old. In 1982 he won the *Kinbon* magazine prize at the Japanese competition for masterpieces of small pottery. He was highly praised in the same competition in 1983, being declared an artist of great talent. He has received various awards and honours in numerous

other categories of pottery besides shohin. He plays a very active role, and sometimes teaches at Japanese universities.

Itō Gekkō's shohin pots are mostly in white porcelain and hand-painted. He uses blue glazes, known as sometsuke, red ones called akae, and five-colour ones named gosai. ●







# Kazari, the art of displaying bonsai and suiseki

Kazari is the art of displaying bonsai in a tokonoma. It can also apply to displaying bonsai in other places in the home.

Author: Edoardo Rossi

▲ A tokonoma display.  
Bonsai: *Quercus pubescens*, oak.  
Shitakusa: *Bergenia*.  
Kakejiku: "Spring rain"  
by master calligrapher  
Norio Nagayama.

**A** display of bonsai and suiseki is generally known by the Japanese term "kazari", a word that is being used more and more often in the bonsai world. In fact, displaying a tree or suiseki correctly is not just a formality, but a respectful way of exhibiting one's work to the public and to be able to admire it in the most appealing setting possible.

*Kazari* means to beautify a space. Therefore, we must consider space to be of paramount importance to achieve our objective. Originally a tokonoma was an alcove in Japan. This recess was embellished by a choice of various elements such as flowers or floral compositions that were intended to reflect their creator's state of mind.

However, these elements can be replaced by trees or suiseki, which perfectly correspond to these settings with their soft colours and perfect proportions enhanced by a delicate, diffuse light.

We can also find appropriate spaces in our own homes that will show off the beauty of our trees or suiseki by using a table or sideboard, for example, as a display area. ●





A tokonoma display.  
Kusamono :  
*Hydrangea quercifolia*.  
Kakejiku: birds in flight.



A display on a piece of furniture in the home.  
Bonsai: *Prunus avium*, wild cherry.  
Shitakusa: *Pelargonium* sp., geranium.

## The book, *Kazari*

Edoardo Rossi has just published *Kazari*, through Crespi Édition: a book in which the author develops the art of presentation, and from which the photos of this article have been taken. The book is available in our bookshop (page 80) or on our website [www.en.esprit-bonsai.com](http://www.en.esprit-bonsai.com) at a price of 49.50 euros.



■ ■ ■ Originating in Asia, hydrangeas are very common in Europe. Associated with a range of sometimes contradictory symbolism, they are traditional flowers in Japan.

# The globetrotting hydrangea

Author: Marcel Vrignaud



■ Hydrangeas aplenty: an arrangement using three different colours and varieties of the same flower.

**The hydrangea** is native to China and Japan. It was introduced in Europe in the 18th century through two Frenchmen: first the horticulturalist and botanist Pierre Poivre brought it from China to Mauritius, and then the naturalist and explorer Philibert Commerson introduced it from there into France. In 1789 the species was named *Hydrangea macrophylla* by Sir Joseph Banks, who planted a specimen at Kew Gardens, near London, in 1790. In France it has acquired the common name *hortensia*, but this is due to a misunderstanding. There are several theories on the origin of this French name, one of which relates to the fact that the plant is known under the Second Empire to have been in the Empress Josephine's greenhouses at Malmaison, having been collected during the explorer Louis-Antoine de Bougainville's expedition in 1790. Thus, the name reflects that of Josephine's daughter by her first marriage – Hortense, later Queen of Holland.

## Colour symbolism

The name of the genus, *Hydrangea*, stems from the Ancient Greek *hydro*, meaning “water”, and *angeion*, meaning “pitcher”, due to the cupped form of the fruits that appear after flowering.

As with all genera in the plant kingdom, the history of the *Hydrangea* is linked to botanists who scoured the planet searching for new species, risking their lives in the process and enduring a great deal of suffering and solitude.

As Corinne Mallet writes in her book *Hydrangea*: “Tribute should be paid to the doctors, naturalists and botanists who have died in the flower field.”

Hydrangeas carry no shortage of symbolism. The plant is an emblem of gratitude, grace and beauty. It also radiates a sense of abundance, due to the huge





■ The joy of the dance. Judas tree and sunflower.



■ Hydrangea and the wonders of recycling: the glass containers started out as insulation for high-voltage cables!

quantity of little flowers and the extravagant form of the clumps they constitute. Its colours symbolise love, harmony and peace.

The *hydrangea* is the official flower of the city of Nagasaki, and in the language of flowers it has a very particular meaning, depending on its colour. White expresses innocence, purity and nascent love. On the other hand, offering a blue version of this flower to someone is a way of letting them know that their capricious behaviour is obstructing an existing relationship.

## Bearing hope

The symbolism related to hydrangeas is very mixed. Some consider that the flower represents vanity and boastfulness, probably because of the abundance of its sumptuous petals and its perfectly rounded form. But others suggest that a bouquet of hydrangeas expresses gratitude on the part of the giver for the receiver's understanding. Still others think that hydrangeas offer

a sincere representation of all things cordial and warm-hearted.

After the Fukushima nuclear disaster, Japanese anti-nuclear protesters made the hydrangea the symbolic flower of their campaign. It is one of Japan's traditional flowers: it blossoms there between mid-June and mid-July, and is thus seen as a bearer of hope during the rainy season.

In Japan, hydrangeas have a traditional and historical link to apologies and thanks. An emperor is supposed to have offered hydrangeas to a servant girl to apologise for having neglected her when other matters were taking all his attention. Contemporary Japanese florists use it to symbolise sincere emotions, because the flowers are particularly reminiscent of a beating heart.

Hydrangeas also symbolise frigidity because, in the Middle Ages, it was believed that girls who grew or picked these flowers would never find a husband. ●



■ ■ ■ Starting with a single branch or flower, the question of creating a composition without undermining the spirit of the plant can be crucial.

# Flowers combinations

Text: Murette Renaudin  
Photos: Bénédicte de Saint Martin

**Has it ever happened,** when on a walk in the country that you have brought back an attractive branch picked from a shrub that you chanced to see and that particularly took your fancy? But how does one arrange it in a vase to honour its beauty? Combine it with a flower perhaps? Yes, but what flower? Wouldn't the addition of a few leaves detract from the unique charm of the shrub concerned?

These questions are always raised when it comes to imagining the composition of contemporary ikebana. The correspondence between associated plants involves a subtle knowledge of styles through the seasons, which brings about a constant relationship with the natural environment.

## The concept of landscape

For natural styles – *chisenka* – we must respect the principles of nature by considering the various plant species in the context of their setting, climate and environment. Evergreen mountain plants should predominate, leaving room, at a lower level, for hillside deciduous plants; and lastly, the foliage and grasses of the plains are there for nuance and are not pre-eminent in the arrangement.

Setting off plants in layers represents the concept of landscape. Therefore, it is preferable to use indigenous flowers and to not separate them from their own leaves.

If you decide on *diyuka* – a free, more modern style – you should give more importance to a single, more spectacular flower without leaves, which would lend tone to the principal branch in the composition. In this case, using exotic flowers would be interesting.

Of course the plants one uses for ikebana vary according to the time of year, even though it is pos-

■ **Shinkatai: free style.**  
A marriage of flowering pear and pale pink ranunculus to preserve the gentleness of spring: blue eucalyptus lends its support. Vase by Rizu Takahashi. Composition by Murette Renaudin.



sible to find flowers at all seasons. In winter, the pine will happily welcome the camellia in bud, while nandina favours chrysanthemums or the small New Year narcissus.





■ **Shinkatai: a natural tendency.**

Delicate flame lilies discreetly accompanied by a petunia leaf. Composition by Michèle Barbaste.



■ **Three mini rikka for spring.**

Left: Sprigs of Japanese maple (Sango-kaku), waxflower and *Aspidistra* leaves. Composition by Martine Pantel.

Centre: azaleas, a rose, an iris leaf and fern. Composition by Cylène Bleyer.

Right: nandina, variegated *Aspidistra* leaves, ranunculus, *Leucadendron*, and azaleas. Composition by Michèle Barbaste.

## A nod to nature

On the other hand, spring branches, at the beginning of their flowering (plum, peach, cherry), shun winter flowers and generously welcome narcissi or daffodils in full bloom. A free style can take advantage of the stimulating colours of anemones and tulips in arrangements with pure, linear branches, such as those of willows.

In summer, aquatic plants take precedence. How pleasing it is to combine, bulrushes or cattails with the mythical water lily to create a fresh arrangement that will delight all visitors. For a free style composition, it would not be forbidden to have a few flowers or even petals floating on water in a glass bowl, for example, and the use of duckweed still has its charm.

As to autumn, we shouldn't miss out on shrubby branches, such as maple and blueberry in their crimson colours. It would not be out of place to associate these with warm flowers, such as sunflowers or dahlias.

The new season has given us a genuine present of its particular plants. Does not the theme of the composition derive, above all, from this nod to nature? After this, the knowledge of styles accumulated through our experience will lead us to a judicious combination of plants in the arrangement. However, this marriage is not a simple succession of beautiful flowers. In fact, if the principal, often shrubby element represents a prince. Other flowers and grasses are simply pages in his service, who discreetly support him in his strength and refined elegance. ●



■ **Djyuka: free style.**

Sinuous and linear, the fantail willow (Sekka) branches welcome a *Zantedeschia* as its guest. A knot of waxflower at the foot of the arrangement adds a certain softness. Composition by Colette Marty.



For forty years, the Swindon & District Bonsai Society has been striving to promote bonsai in the UK. The club organises the Winter Image Show, a major event according to British bonsai lovers.

Author: Anne Royer  
Photos: Ross Addison

**Every year,** in February, the Swindon & District Bonsai Society organises its Winter Image Show, a must on the bonsai calendar, well known among English bonsai lovers. In 2017, around thirty clubs, societies and bonsai professionals will participate in the event, while some 150 bonsai will be displayed in the hope of winning one of the show's seven awards.

From the 1980s, the Swindon society staged small exhibitions throughout the county of Wiltshire, taking advantage of local flower and craft shows to raise its profile and to attract new members. But while these events often took place in summer, the club decided to stray



▲ At each meeting, the club rewards the "Tree of the Month". This ritual encourages the members to present their trees so they can benefit from advice and feedback.



▲ The Winter Image Show has become the major event for the club. It takes place every year in February.

## SWINDON & DISTRICT BONSAI SOCIETY

# A society committed to promoting bonsai

from the norm. Starting in 2001, the Swindon & District Bonsai Society has organised an annual bonsai show ... in the middle of winter! The idea may be surprising, but in Japan most bonsai exhibitions take place during this season.

"This event allows us to display bonsai without the leaves, to show the structure and the ramification of the plant and reveal the beauty of the miniature tree, especially of deciduous plants," says Reginald Bolton, honorary president of the club. "Most bonsai shows in the UK are staged when trees are in foliage: we decided to experiment with a winter show."

### 27 members

At 83 years old, Reginald is the dean of the club and also serves as its living memory. A retired social worker, he has been passionate about bonsai for around fifty years, and was one of the first members of the Swindon & District Bonsai Society, from its creation in 1977.

At the time, in this 200,000-strong city located to the west of London, a small group of bonsai enthusiasts decided to meet each week to share their hobby. Soon, weekly meetings become monthly and the members of the club actively engaged in the promotion of bonsai, first in their own area and then throughout England. The society became a major player in the country's bonsai scene. In 1996, it even hosted the Federation of British Bonsai Societies (FoBBS) National Convention. The club now has 27 members, all very active.

### Friendship and advice

In the era of Internet and forums, Reginald still sees the society as the best place to learn. "We consider it vital for any newcomer to the hobby to join a club," he says. "It allows them access to first-hand information regarding bonsai culture or different styles and to precious advice from more experienced members."





▲ During the monthly meetings, members examine the different trees to select the "Tree of the Month".



▲ The society organises many meetings and workshops throughout the year. Here, a workshop in November 2015 with Lee Verhorevoort, an English bonsai professional (in the background).

Besides the monthly meetings, regular conferences and workshops organised by the club offer many opportunities to learn and discuss the difficulties encountered. Some workshops teach on various aspects of bonsai, like ceramics. A training course took place in Swindon whereby members could learn how to make a bonsai pot of their own.

Many clubs organise "critique evenings" aimed at focusing on a particular tree to evaluate its potential and discuss the next steps. "Early experience in preparing a tree for showing can be gained," points out Reginald. In Swindon, the club has a "Tree of the Month" competition at each meeting.

"Club membership is essential to the individual as it allows the exchange of information and the gaining of advice and mutual aid with all the aspects of bonsai culture," sums up Reginald. Not to mention the beautiful stories of friendship that can emerge between the members. Reginald says: "What do I like

the most about the club? Quite simply the friendship and willingness to share information and the support it gives to the promotion of bonsai."

## Promotion of bonsai

In addition to organising the Winter Image Show and various exhibitions throughout the year, the club continues to display bonsai in horticultural shows and craft fairs, to promote its activities on local radio and newspapers and to give lectures in gardening clubs around the county. For several years, the club has also been especially involved with the Royal Horticultural Society, which organises the prestigious Chelsea Flower Show in London every spring.

Reginald and his friends are particularly proud of the repeated annual success of the Winter Image Show, which has become a touchstone event for British bonsai clubs and societies. But he does not intend to stop there. "I would like to see us continue in the promotion of bonsai, generally by exhibiting as we do, sha-



▲ The Swindon & District Bonsai Society displays regularly at local flower shows to promote bonsai and its activities. In August 2016 at the Wanborough Show.

## Practical information

Swindon & District Bonsai Society

Chairman: Paul Bowerbank

Website: [swindon-bonsai.co.uk](http://swindon-bonsai.co.uk)

Email: [contact@swindon-bonsai.co.uk](mailto:contact@swindon-bonsai.co.uk)

Tel: +44 (0) 798 240 1103

ring our knowledge and expertise, supporting both the local and international bonsai scene and encouraging people to take up the hobby." This is a worthy mission for a dynamic and very resourceful society. ●

## The Winter Image Show

The Winter Image Show takes place every year in February, in Swindon. Spaces for display are allocated to professionals and visiting clubs. Seven awards will be given this year: Best Deciduous, Best Conifer, Best Shohin, Best Visiting Club Display (all sponsored by John Pitt Ceramics), Best Pot/Tree Combination (sponsored by Walsall Ceramics), Best Accent Plant (sponsored by Mendip Bonsai), Best Innovative Entry (sponsored and presented by Dan Barton).



▲ At the end of the Winter Image Show, the society presents prizes for the best trees. These are sponsored by potters and bonsai professionals (on the left, Reginald Bolton, show secretary, with Paul Bowerbank, chairman of the Swindon & District Bonsai Society).





## BONSAÏ SECTION

|                                                                                                                                   |                                                                                                                    |                                                                                                       |                                                                                                                       |                                                                                                                          |                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|
| <p>136 p. – 16,7 x 24,7 cm</p> <p><b>Mini Bonsai<br/>L'érable japonais</b><br/>Code : MINIBONS 24,00 €</p>                        | <p>134 p. – 16,7 x 24,7 cm</p> <p><b>Mini Bonsai<br/>Le Genévrier</b><br/>Code : MINIBONS2 24,00 €</p>             | <p>134 p. – 16,7 x 24,7 cm</p> <p><b>Mini Bonsai<br/>Les Azalées</b><br/>Code : MINIBONS3 24,00 €</p> | <p>134 p. – 16,7 x 24,7 cm</p> <p><b>Mini Bonsai<br/>Le Zerkova</b><br/>Code : MINIBONS4 24,00 €</p>                  | <p>144 p. – 16,7 x 24,7 cm</p> <p><b>Mini Bonsai<br/>Ilex, malus et petits fruits</b><br/>Code : MINIBONS5 24,00 €</p>   | <p>134 p. – 16,7 x 24,7 cm</p> <p><b>Mini Bonsai<br/>Le Pin noir</b><br/>Code : MINIBONS6 24,00 €</p>                   |
| <p>134 p. – 16,7 x 24,7 cm</p> <p><b>Mini Bonsai<br/>L'érable de Burger</b><br/>Code : MINIBONS7 24 €</p>                         | <p>224 p. – 14,7 x 21 cm</p> <p><b>Erables du Japon,<br/>300 espèces et variétés</b><br/>Code : ERABLE 20,20 €</p> | <p>244 p. – 17 x 24 cm</p> <p><b>Les pins en bonsai</b><br/>Code : PINSRE 23 €</p>                    | <p>44 p. – 17 x 24,5 cm</p> <p><b>Sérissa bonsai</b><br/>Code : SERISSA 5,20 €</p>                                    | <p>41 p. – 17 x 24,5 cm</p> <p><b>Zerkova bonsai</b><br/>Code : ZELKOVA 5,00 €</p>                                       | <p>216 p. – 12,8 cm x 22,1 cm</p> <p><b>Bonsai Inspirations 1<br/>2nd Edition</b><br/>Code : INSPIRBON 25,00 €</p>      |
| <p>120 p. – 21,5 x 27,5 cm</p> <p><b>Satsuki Bonsai<br/>Soins et entretien des azalées</b><br/>Code : SATSUBONS 36,50 €</p>       | <p>128 p. – 17,2 x 20,4 cm</p> <p><b>Cahiers de l'apprenti<br/>Bonsai Pratique</b><br/>Code : APPRENTI 14,90 €</p> | <p>224 p. – 17,4 x 20,7 cm</p> <p><b>Vos bonsai en pleine forme</b><br/>Code : FORME 12,50 €</p>      | <p>240 p. – 17,4 x 20,7 cm</p> <p><b>Les bois morts de nos bonsai</b><br/>Code : BOISMORT 29,90 €</p>                 | <p>352 p. – 20,3 x 24 cm</p> <p><b>Le petit Larousse des bonsai</b><br/>Code : PETITBON 22,90 €</p>                      | <p>64 p. – 15 x 18 cm</p> <p><b>Bonsais</b><br/>Code : BONSAIS 7,90 €</p>                                               |
| <p>110 p. – 21 x 29,7 cm</p> <p><b>Guide pratique du Bonsai<br/>selon la Voie Naturelle - T1</b><br/>Code : BONSAINAT 28,50 €</p> | <p>270 p. – 21 x 28 cm</p> <p><b>Technique du Bonsai 1</b><br/>Code : NAKATECH1 42,20 €</p>                        | <p>444 p. – 21 x 28 cm</p> <p><b>Technique du Bonsai 2</b><br/>Code : NAKATECH2 60,00 €</p>           | <p>220 p. – 20 x 24 cm</p> <p><b>Comment créer et entretenir<br/>vos bonsai</b><br/>Code : CREERBON 20,90 €</p>       | <p>96 p. – 21 x 28,5 cm</p> <p><b>30 arbres &amp; 10 forêts</b><br/>Code : LES30T2 19,90 €</p>                           | <p>96 p. – 21 x 28,5 cm</p> <p><b>Les Jolis Matins de<br/>Juin, Monaco 2014</b><br/>Code : JM14 19,90 €</p>             |
| <p>320 p. – 17 x 16 cm</p> <p><b>La bible des bonsai</b><br/>Code : BIBLEBON 18,00 €</p>                                          | <p>108 p. – 21 x 28,5 cm</p> <p><b>European Bonsai San Show</b><br/>Code : SAULIEU15 19,90 €</p>                   | <p>108 p. – 21 x 28,5 cm</p> <p><b>European Bonsai San Show</b><br/>Code : SAULIEU16 24,90 €</p>      | <p>358 p. – 24,5 x 17,5 cm</p> <p><b>Bonsai shohin<br/>passion</b><br/>Code : SHOHINPFR 49 €</p>                      | <p>120 p. – 22 x 28 cm</p> <p><b>The Foundations of Bonsai</b><br/>Code : FOUNDON 20,00 €</p>                            | <p>256 p. – 24 x 33 cm</p> <p><b>KAZARI, L'arte di esporre<br/>il BONSAI e il suiseki</b><br/>Code : KAZARI 49,50 €</p> |
| <p>260 p. – 22,2 x 28,5 cm</p> <p><b>Principles of bonsai<br/>design</b><br/>Code : DESIGNBON 41,00 €</p>                         | <p>224 p. – 20,2 x 24 cm</p> <p><b>Bonsai techniques styles<br/>display ideas</b><br/>Code : BONSAITEC 23,50 €</p> | <p>88 p. – 21,5 x 28 cm</p> <p><b>John Naka's Sketchbook</b><br/>Code : NAKA 34,00 €</p>              | <p>216 p. – 12,8 x 17,8 cm</p> <p><b>The schooling of an<br/>irreverent bonsai monk</b><br/>Code : SCHOOLING 17 €</p> | <p>176 p. – 23,5 x 17,1 cm</p> <p><b>Forest, Rock Planting &amp; Ezo<br/>Spruce Bonsai</b><br/>Code : FOREST 34,00 €</p> | <p>193 p. – 19,2 x 24,2 cm</p> <p><b>Shohin bonsai</b><br/>Code : SHOHIN 29,00 €</p>                                    |

## FOREIGN

For all orders, fill the **order form page 82**

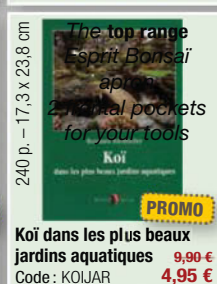
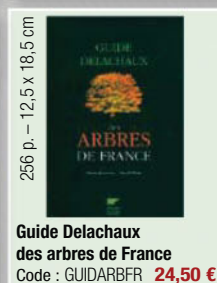
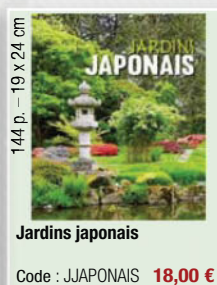
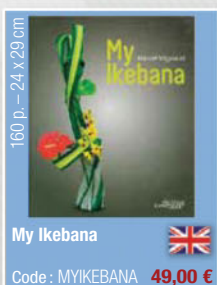




## IKEBANA SECTION



## GARDENS SECTION



## PROMOTIONS

or visit our website: **en.esprit-bonsai.com**



# CHOOSE YOUR **SUBSCRIPTION**

**1 year: 6 issues**

**2 years: 12 issues**

**Discovery offer:  
2 issues**

**1 year:  
Digital version**

**esprit Bonsai**   
(in French)

- ☐ France: €46,30  
☐ Other countries: €55,90

- ☐ France: €81  
☐ Other countries: €97

- ☐ France: €16  
☐ Other countries: €18

☐ €34,99

**esprit Bonsai**   
(in English)

☐ €60

☐ €110

☐ €19,50

☐ €34,99

| ORDER FORM                                                                                                                                                                                                             |     |            | Amount      |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|------------|-------------|
| PLEASE ENTER THE ARTICLE CODE                                                                                                                                                                                          | Qty | Unit price | Total price |
|                                                                                                                                                                                                                        |     |            |             |
|                                                                                                                                                                                                                        |     |            |             |
|                                                                                                                                                                                                                        |     |            |             |
|                                                                                                                                                                                                                        |     |            |             |
|                                                                                                                                                                                                                        |     |            |             |
|                                                                                                                                                                                                                        |     |            |             |
|                                                                                                                                                                                                                        |     |            |             |
| Shipping cost please add to subtotal:<br>For magazines or special issue only: EU, DOM-TOM €1,30 - Other countries: €2,15<br>For any other items: €15 EU, Switzerland and DOM-TOM<br>Other countries: please contact us |     |            |             |
| TOTAL PRICE                                                                                                                                                                                                            |     |            |             |
| Subscription number                                                                                                                                                                                                    |     |            |             |

## Complete your collection\*

\* In English from #72

**5€** EB1 - EB55 - EB57 - EB58 - EB59 - EB60 - EB61 - EB62 - EB63 - EB64  
EB65 - EB66

**8,50€** EB67 - EB68 - EB69 - EB70 - EB71 - EB72 - EB73

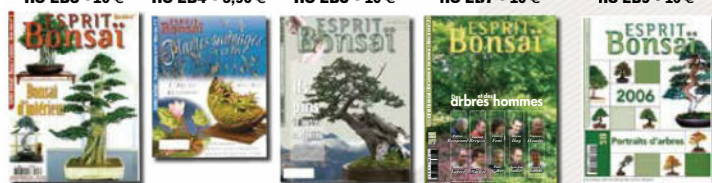
**8,60€** EB74 - EB75  
EB76 - EB77  
EB78 - EB79

**8,70€** EB80 - EB81 - EB82  
EB83 - EB84 - EB85

**11,50€** **esprit Bonsai**   
EB172 - EB173 - EB174 - EB175 - EB176  
EB177 - EB178 - EB179 - EB180 - EB181  
EB182 - EB183 - EB184 - EB185

## Esprit Bonsai Special issue

Subscriber - 8,50 € HS EB3 - 10 € Subscriber - 4,50 € HS EB4 - 5,90 € Subscriber - 8,50 € HS EB5 - 10 € Subscriber - 8,50 € HS EB7 - 10 € Subscriber - 8,50 € HS EB9 - 10 €



Subscriber - 10 € HS EB13 - 12 € Subscriber - 8,50 € HS EB14 - 10 € Subscriber - 8,50 € HS EB15 - 10 € Subscriber - 8,50 €



## Protect back issues with our high-quality slipcase

Sturdy units bound in brown and embossed in gold (holds a 2 years collection)

**One slipcase : €20**  
(subscriber €17,50)

**Get 3 pay less :  
€15 one**  
(subscriber €13,30)

Code : ECREB

To order, use the form  
or visit our website  
<http://www.en.esprit-bonsai.com>

## YOUR DETAILS

TITLE: M<sup>s</sup>. ☐ Mr ☐

\* FIRST NAME AND LAST NAME

\* ADDRESS

\* POSTCODE CITY

\* COUNTRY

\* E-MAIL

\* TEL.

\* If this information is essential for the registration of your order. The details you enter here will only be used to set up your account. Your details will be kept private and not passed to any third parties.

## PAYMENT DETAILS (CHOOSE ONE)

☐ CHEQUE IN EUROS (PAYABLE TO LR PRESSE) FRANCE ONLY

☐ MASTERCARD ☐ VISA

PLEASE DEBIT €  FROM MY CREDIT CARD

CARD NUMBER :

EXP DATE :

KEY N° :

Date & Signature

☐ BY BANK TRANSFER :

- Belgium : IBAN CCP Bruxelles: BE67 0000 6000 3287 BIC: BPOTBEB1
- Switzerland : IBAN CCP Bâle: CH09 0900 0000 4002 1791 0 BIC: POFICBHE
- IBAN CCP Paris : FR97 2004 1000 0102 0813 9U02 076 BIC: PSSTFRPPPAR



Send this form to

**LR Presse - Esprit Bonsai**  
**BP 30104, F-56401 AURAY Cedex FRANCE**

**LR PRESSE**

Subscribe online : [www.en.esprit-bonsai.com](http://www.en.esprit-bonsai.com)

Subscriptions will start with the next available issue.

This offer is open until January 31st 2017.

For enquiries please call +33 297 240 165 or by mail to [contactebi@lrpresse.fr](mailto:contactebi@lrpresse.fr)



# エスプリ 盆栽

March  
2017

## Featured in the next issue

- ▶ The Kokufu-ten exhibition
- ▶ The Noelanders Trophy and EBA congress 2017
- ▶ Interview with British bonsai artist Harry Harrington
- ▶ Getting off to a good start with repotting
- ▶ Treegazing: larch in Quebec
- ▶ Shaping a yew
- ▶ Techniques in detail: repotting a satsuki
- ▶ Repotting a group of multi-trunked maple
- ▶ Repotting a shohin Chinese elm
- ▶ Re-imagining a tree
- ▶ Task of the month: caring for broadleaves
- ▶ Clubs and enthusiasts
- ▶ Besides bonsai
- ▶ British potter, Daniel Butler
- ▶ Ikebana







# The 8th WORLD BONSAI CONVENTION

SAITAMA  
CITY

Bonsai, ~ Towards the Next 100 Years ~

2017. April

27 (Thu) – 30 (Sun)

## Main Venue

**Saitama Super Arena**  
**Omiya Sonic City**  
**Palace Hotel Omiya**

## Sub Venue

**Musashi Ichinomiya Hikawa-jinja Shrine**  
**The Omiya Bonsai Art Museum, Saitama**  
**Omiya Bonsai Village**

## Host

The 8th World Bonsai Convention Executive Committee  
(Executive Agency: Nippon Bonsai Association)

## Co-host

**Saitama City**

## WORLD BONSAI CONVENTION

Bonsai events held in Japan were generally displays of Bonsai masterpieces. With Bonsai gaining international popularity, foreign events shifted to a more interactive style, with Bonsai demonstrations given by Japanese masters and enthusiasts exchanging information. These types of bonsai convention started off in America and European nations and kept growing in scale. In the midst of this growing popularity the first World Bonsai Convention was held in Japan, the home of Bonsai, in April 1989.

This convention was hosted by the Japan Bonsai Association at Saitama Prefecture, Saitama City (former Omiya City), where the Omiya Bonsai Village is located, and achieved great success as the largest convention with over 1200 participants. The World Bonsai Convention was later decided to be held every four years and has been hosted by America, Korea, Germany, Puerto Rico and China. Now, 28 years after hosting the first convention, it will be back in Japan in 2017.

## Registration Benefits

### 1 Demonstration

13 bonsai artists from Japan and 8 international artists will be invited to hold demonstrations.  
Take advantage of this opportunity to see the masters create bonsai from scratch and their techniques of pruning and wiring.

### 2 Reception Parties

### 3 Japan Culture Workshop

### 4 Free pass to Japan Bonsai Suiseki SHIHO-TEN held at Saitama Super Arena

### 5 Free shuttle bus to other venues

## Registration Fee

Regular fee **40,000JPY** (Tax included)

## How to Register

Please register at the official website or send the application form to the convention office by mail or fax. We will reply back with information.

The 8th WORLD BONSAI CONVENTION, SAITAMA CITY Official Website

<http://world-bonsai-saitama.jp/>

## Demonstrators



MASAHIKO  
KIMURA  
NIPPON BONSAI ASSOCIATION,  
EXECUTIVE DIRECTOR



HIROSHI  
TAKEYAMA  
WORLD BONSAI FRIENDSHIP FEDERATION,  
DIRECTOR



KUNIO  
KOBAYASHI  
NIPPON SUISEKI ASSOCIATION,  
CHAIRMAN



SHINJI  
SUZUKI  
NIPPON BONSAI ASSOCIATION,  
DIRECTOR



MINORU  
AKIYAMA



SHIGEO  
ISOE



CHIHARU  
IMAI



TAIGA  
URUSHIBATA



KENJI  
OSHIMA



ISAO  
OMACHI



TAKASHI  
SAKURAI



MASAYUKI  
FUJIKAWA



MITSUO  
MATSUDA



[EUROPE]  
WERNER M. BUSCH



[AFRICA]  
HANNES FRITZ



[INDIA]  
JYOTI & NIKUNJ PAREKH



[CHINA]  
ZHAO QINGQUAN



[ASIA PACIFIC]  
MICHAEL SIOW CHEE LONG



[AUSTRALIA / NEW ZEALAND]  
LINDSAY BEBB



[NORTH AMERICA]  
BJORN BJORHOLM



[LATIN AMERICA]  
JUAN ANDRADE