

SAIKEI

THE HISTORY AND ART OF JAPANESE LANDSCAPE PLANTING



*A majestic cypress mountain forest Saikei by Masahiko Kimura
Image courtesy of Philippe Massard.*

Saikei literally translates as “planted landscape”. It is the art of creating tray landscapes that combine miniature living trees with soil, rocks, water, and related vegetation (like ground cover) in a single tray or similar container. A Saikei landscape will remind the viewer of a natural location through its overall topography, choice of ground materials, and the species used in its plantings.

A typical Saikei is contained in a large ceramic tray with low sides, or on natural materials such as rocks or slabs. Rocks and soil are arranged to suggest a natural landscape, often modeled on a specific type of real landscape like a seaside or a mountain path. Small living trees are planted in the soil and are arranged to emphasize perspective, for example, with smaller trees to the rear of the display. The trees themselves are selected and cultivated to look like mature trees that match the simulated landscape they grow in. Non-tree plant specimens

may also grow in the Saikei, such as ground cover or other small accent plants that help evoke the landscape.

Saikei differs from the related Japanese art forms in some key ways. According to Lew Buller, Toshio Kawamoto (the founder of the Saikei form) “was adamant that his living landscapes were not bonsai”, citing Saikei rules such as the mandatory use of stones, and the placement of trees and roots above the rim of the tray. Bonsai uses stones as the base for a tree or trees in the root-over-rock style (*Sekijoku*) and growing-in-a-rock (*Ishizuke*) styles, but does not form landscapes from mixed stones and soil. The shape of the ground is very important in Saikei, where it is of reduced or non-existent importance in bonsai. In general, Saikei, concentrates on the evocation of a natural living landscape, rather than on the character of individual trees as emphasized in bonsai.

FATHER OF SAIKEI

The *school of Saikei* was founded in Japan by Toshio Kawamoto after World War II. Kawamoto was born in 1917, the eldest child of the bonsai master Tokichi Kawamoto, and was trained in the art of bonsai. In 1960, following his father's death, he ran the family bonsai nursery Meiju-En. He actively promoted the practice of *Saikei* after this time, publishing two seminal books on *Saikei* (*Bonsai-Saikei* and *Saikei: Living Landscapes in Miniature*) and participating in the creation of the Nippon Bonsai-Saikei Institute and the Nippon Saikei Association.

At the time Kawamoto began developing the rules and form of *Saikei*, the practice of bonsai was at a critical low point in Japan. The labor-intensive cultivation of bonsai had been near-impossible under wartime conditions. Many bonsai, in development or completed, had died in the nation's major collections, as well as in the gardens of individuals across the country. Post-war economic conditions made the purchase and cultivation of a real bonsai almost impossible for average Japanese households.

Kawamoto created a simple form of tree display providing many of the aesthetic and contemplative qualities of bonsai, while also supporting the cultivation of plant stock that could eventually be used as bonsai material. He based this art form mainly on the principles of group plantings from bonsai and rock displays from *bonkei* and *bon-seki*. His original objective was to age and thicken up the trunks of young nursery stock. *Saikei* was a way for inexpensive plants and stones to be brought together in a pleasing arrangement, easily accessible to the average person.

Japanese *Saikei* does not have deep traditions of its own. But it is related to a number of older confined-landscape forms popular in Asia, including Japan's *bonkei*, the Chinese art of *penjing*, and the Vietnamese art of *hòn non bo*. The term *penjing* applies both to individual trees growing in containers, similar to bonsai, and also to detailed miniature landscapes which include trees, other plants, rocks, soil, water, and miniature figurines of people, animals, and other items. Similarly, *hòn non bo* emphasizes the creation of stylized miniature islands projecting from a body of water and carrying a burden of trees and other plants.



Toshio Kawamoto (pictured left) with the chief instructor from the Nippon Bonsai-Saikei Institute, Tom Yamamoto, from a 1976 visit to Australia. Image via *The Australian Women's Weekly* (1933 - 1982), p. 75. Retrieved December 2, 2014, from <http://nla.gov.au/nla.news-page5849978>.



Image via *Saikei.co.uk*.

"Mr. Kawamoto and Saikei Exhibited at Expo '70." (*Bonsai Magazine*, BCI, June 1972, pg. 12). Image courtesy of the Phoenix Bonsai Society.



DESIGN

The art of *Saikei* overlaps bonsai to some extent, as bonsai includes a tradition of multiple-tree plantings. *Saikei* has a much stronger emphasis on the shape and structure of the landscape than does bonsai, and has much greater freedom in the layout and materials of that landscape. There is no rule to mass the trees together in a contiguous unit in a *Saikei*. A *Saikei* must contain rocks, which may play the role of mountains, cliff faces, stone outcroppings, stream beds, shorelines, or other aspects of the landscape. They are the skeleton of the landscape, and appear prominently.

Saikei does not focus on the detailed form of each tree, which is a prime objective for bonsai. The trees in *Saikei* are not expected to be the mature, thick-trunked specimens that are common in bonsai. For the trees to be in scale with even a large *Saikei* display, they cannot be much more than four to six inches in height. Smaller *Saikei* displays may require even smaller trees. As a result, the *Saikei* trees are often immature and thin-trunked, with small root structures and simple branching.

Saikei allows multiple species of tree to be placed in a single landscape, and allows other plant forms like flowers and grasses, while multiple plantings in bonsai are typically a single species of tree with moss alone allowed as additional vegetation.

Toshio Kawamoto and Herb Gustafson, (who studied at Kawamoto's *Bonsai Saikei Institute*) emphasize that the design and execution of a *Saikei* should portray a realistic natural landscape. A *Saikei* developed in Kawamoto's style will be complex in topography, rich with vegetation, and strongly evocative of a realistic location in nature.



JASON SAITO



TOSHIO KAWAMOTO



FRANK GOYA



AL NELSON



MASAHIKO KIMURA

PRACTICE

Saikei was designed to be an easier practice to participate in than bonsai. A *Saikei* container provides liberal quantities of soil, easing the burden of careful watering and root pruning that mark bonsai cultivation. *Saikei* plantings are quick to assemble, with first-time participants able to create an effective result in a few hours. The trees can be very young and therefore inexpensive, and none of the other materials, except the tray itself, cost much. The trees themselves do not require a great deal of shaping or other manipulation, compared to bonsai's complex

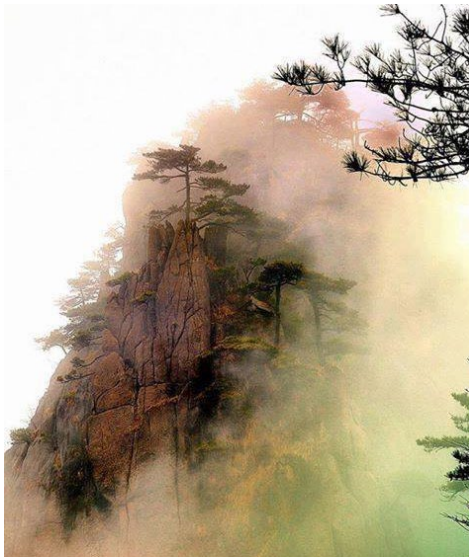
and time-consuming development practices. As a result, *Saikei* is a good fit for beginners and for those who wish to spend little on the hobby of growing dwarfed trees.

As a particular *Saikei* ages, some of its trees may grow out of proportion to the rest of the display. This change is expected and in fact is one of the goals of *Saikei*. The owner has two choices, to reduce the size of the large trees, or to remove them from the *Saikei* and grow them separately. Reducing their size involves bonsai-related techniques such as pruning. Removing oversized trees from the *Saikei* leads naturally to potting them individually and cultivating them as bonsai. After removal of these trees, the *Saikei* can be augmented with new trees, restyled to suit the remaining trees, or dismantled and redesigned to a new plan. In all cases, the trees are retained and continue to be cultivated under the *Saikei* principle of developing potential new bonsai.

INSPIRATION

Since *Saikei* is influenced by scenes from nature, careful study of mountains and landscapes that portray the scene you would like to recreate, will help to make your *Saikei* look natural. Here are some examples to study.

Scale is very important to pulling off realistic Saikei compositions. In the examples below, we see the landscape from afar. To convincingly recreate this scene, all elements must be in scale with the mountains (rocks).

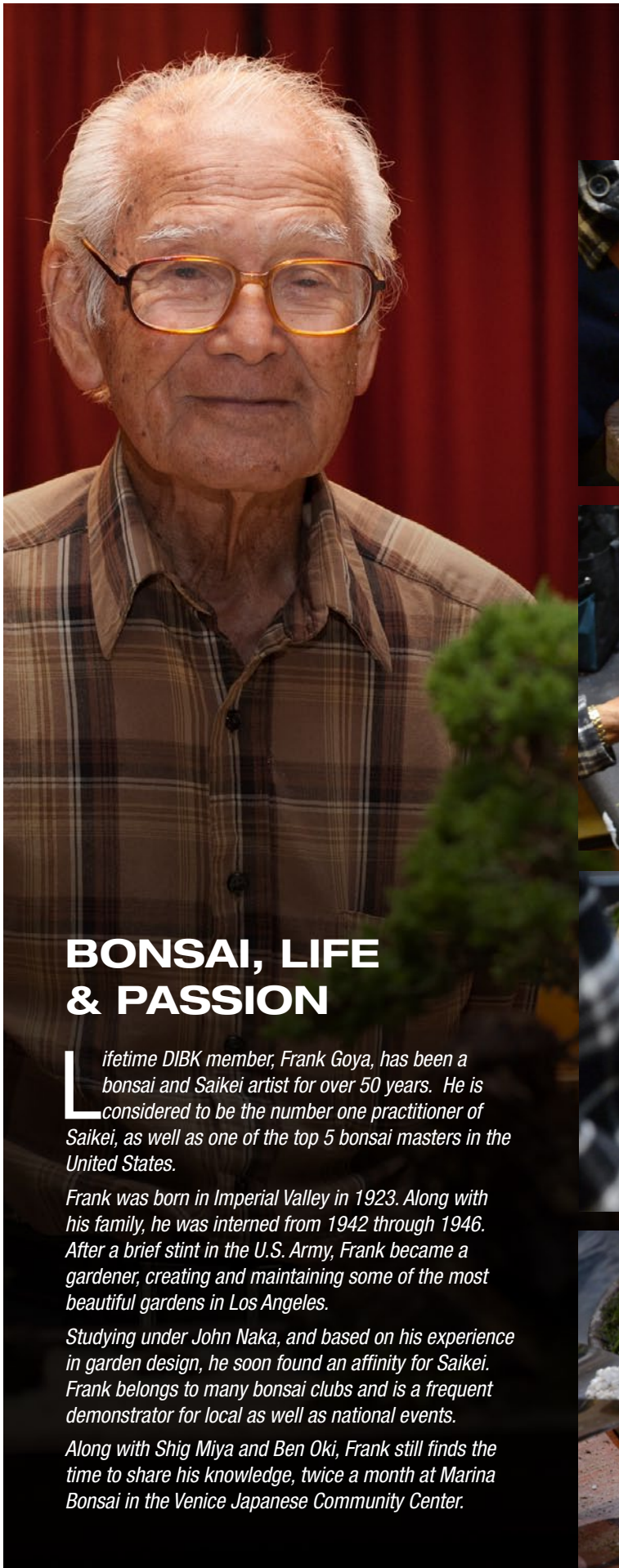


Inspiration for composition can also be found in many different disciplines. One example is naturalistic aquarium aquascaping. The concepts are the same as in Saikei, but with a lot more water.



FRANK GOYA

Interview with a Saikei Master



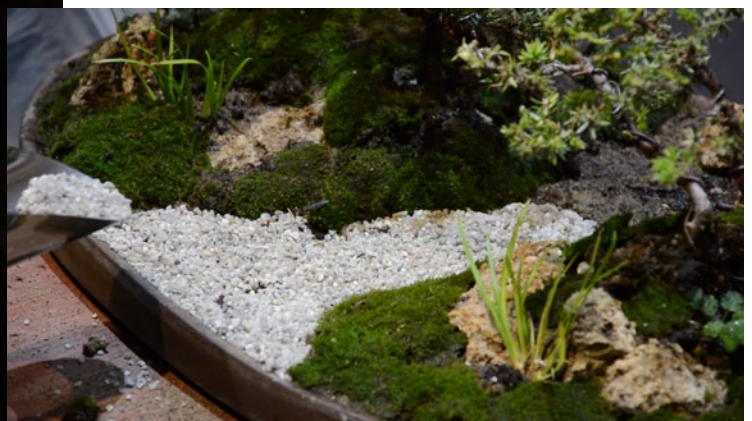
BONSAI, LIFE & PASSION

Lifetime DIBK member, Frank Goya, has been a bonsai and Saikei artist for over 50 years. He is considered to be the number one practitioner of Saikei, as well as one of the top 5 bonsai masters in the United States.

Frank was born in Imperial Valley in 1923. Along with his family, he was interned from 1942 through 1946. After a brief stint in the U.S. Army, Frank became a gardener, creating and maintaining some of the most beautiful gardens in Los Angeles.

Studying under John Naka, and based on his experience in garden design, he soon found an affinity for Saikei. Frank belongs to many bonsai clubs and is a frequent demonstrator for local as well as national events.

Along with Shig Miya and Ben Oki, Frank still finds the time to share his knowledge, twice a month at Marina Bonsai in the Venice Japanese Community Center.





Gazette: What are some tips you have for aspiring *Saikei* artists?

Frank: Bonsai can actually be a very expensive hobby – good material, pots, tools – and if you don't take care of the trees, they die. People think bonsai is something that doesn't last long and that they cost so much money. With *Saikei*, you don't need to use older, developed trees, so you can create very beautiful scenery with inexpensive rocks, accent plants and younger trees.

Because we live in Southern California, we have many beautiful rocks and stones we can use. Treewise, you can start cuttings or use nursery stock, and it only takes 3-4 years from cutting until they are ready, and you can use them for *Saikei* plantings.

Gazette: I find one of the difficult things in SoCal, is keeping moss alive and healthy.

Frank: Yes, L.A. is a desert but there are ways to keep moss healthy. You have to use a heavier soil like a sandy loam. Unlike regular bonsai, you do not want it coarse – it has to be fine, sandy and organic to hold moisture. You also need to keep *Saikei* in the shade. *Saikei* uses shallow pots, and it easily dries out; you need to keep them watered well, for the moss and for the trees. Drip trays are also good to keep humidity high.

Gazette: When did you start doing bonsai?

Frank: I started in 1958. Funny story actually, I started learning from John Naka about the same time as Ben Oki. John Naka's son and my wife's brother were friends and I really wanted to learn bonsai; so one rainy day, I visited John and he showed me his collection and I was amazed. Also around that time, the gardeners association that I was a member of started a bonsai class, so I attended classes there, and that's how I got hooked.

Gazette: How did you meet Toshio Kawamoto and what was that like?

Frank: Well Kawamoto had a small class in Tokyo. His father was a famous bonsai man so their family was respected in the bonsai community. On one of his visits to the U.S., my wife, Margaret, and I attended his workshop at a convention here in L.A., and that is when I first got to learn from him directly. Then at the First World Bonsai Federation Convention in Tokyo, I got to spend more time with him and Tom Yamamoto, a teacher at his Nippon Bonsai-Saiki Institute. Tom was a G.I. from Hawaii; while stationed in Japan, he fell in love with the place and relocated there to be with his Japanese wife, and to study

bonsai. Kawamoto had a garden on top of the building where he lived, and I remember he gave us a tour, in the rain, of his beautiful bonsai collection.

In addition to Tom, he also taught another American named Masahiro Furukawa. When someone in the U.S. was interested in *Saiki*, Kawamoto would send them to Masahiro who lived in Oregon. Another student of Kawamoto was Lew Buller. Lew wrote a book called *Saiki and Art - Miniature Landscapes*, and I remember assisting Lew to get Kawamoto to write the endorsement letter that appears in that book.

Gazette: Why isn't *Saiki* more popular in Japan?

Frank: One reason is Kawamoto, at the time, did not really market it to a wide audience. He also did not have offspring to take over his life's work, so while *Saiki* was conceived in Japan, it actually became more popular in the US.



Gazette: We use muck to make walls and plateaus. What is your recipe?

Frank: In Japan, they often use the silt from the bottom of rice paddies for muck, but since we don't have rice paddies here, you can use an adobe soil and sphagnum moss mix.

Gazette: What trees and accents do you recommend?

Frank: I like to use Juniper Nana in my *Saikei*. Unlike in Japan, where they rarely use Nana, it is more popular here and is very easy to work and train when they are young. You can also use Chinese Elm, Boxwood, and other small leaf plants. For accent plants, Irodium and miniature mondo grass is nice. Anything that stays small is good to use.

Shallow pots can be hard to get and are expensive, so you can use slate or stone slabs. Large rocks that hold soil can also be used, and it looks a lot more natural.

Gazette: How do you approach composition in your landscape?

Frank: We had a *Saikei* club with Sam Nakano, Kaz Yoneda and other gardeners from the Los Angeles area. Sam introduced to the club a well known landscaper named Mr. Hira, who taught us the basics of landscape composition such as the placement of rocks. According to Mr. Hira, in oriental landscaping, it often looks like you ignore the balance; but really, you have to think about the balance. He called that 'unbalanced, balance'.

You really have to look at nature and study the scenes to become familiar with the way everything interacts. This is how you make natural looking *Saikei*.



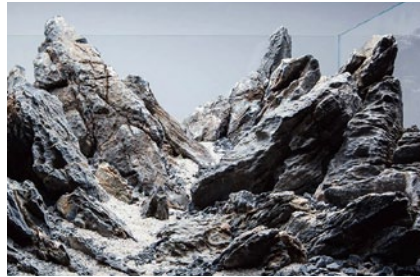
In 2014, Frank did a demonstration at the Pacific Palisades Library where he constructed a three tree Saikei. To view the demonstration, please visit www.bit.ly/DIBK-FrankDemo



ROCKS & STONES for SAIKEI (COBBLE)

You can utilize any stone or rock that fits the scale, style, and palette of your landscape planting. Choose stones that are inert and readily available. Found material should be washed and sterilized before use. Here are a few examples of popular rocks and stones used in Saikei.

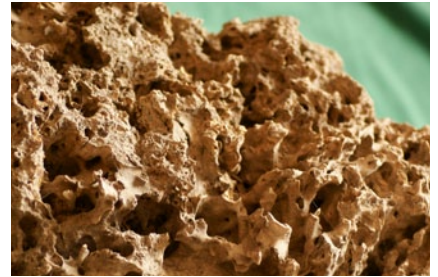
SEIRYU STONE



Often used in Aquascaping, the craggy texture and endless detail in these stones make seiryu a versatile choice for creating hills, mountains and cliffs.

Seiryu may slightly raise pH and water hardness.

TUFA ROCK



Tufa is a porous limestone rock that absorbs water, making it an excellent choice for plantings with limited soil.

Hard to source. If you come across any, please let me know! ;)

MEXICAN BOWL ROCK



AKA Fantasy stone. As a result of the natural bowls contained within the stone, this is ideal for use in Saikei and rock plantings. Commonly used for aquariums and as landscape material.

LAVA ROCK (Red)



Lava Rock is a volcanic rock that has been formed out of an active volcano. Volcanic Lava boulders bear the properties of all volcanic rock in being lightweight and porous, yet permanent. These boulders come in two colors, deep red burgundy and black charcoal. They also have lots of little holes which are perfect to anchor tie down wires in.

LAVA ROCK (Black)



LACE ROCK



Lace Rock is a beautiful natural volcanic rock that has a lightly colored base to pastel colored lace that forms streaks of weathered minerals. Popular in the Aquarium hobby as a base rock in salt water tanks.

FEATHER ROCK



Feather Rock is charcoal/silver grey in color with a sharp, coarse texture and irregular shape. Feather Rock is versatile, very porous, and easy to carve.

Wear safety glasses and gloves when carving, drilling or chiseling. The shards of feather rock are as sharp as glass. Soaking rock in water for an hour minimizes debris.

TREES for SAIKEI

You can utilize any tree that fits the scale, style, and palette of your landscape planting. Choose trees that have small leaves and that have similar requirements to the other trees and accent plants. Here are a few examples of popular trees used in Saikei.

BOXWOODS



Kingsville or Morris Mini Boxwoods are perfect trees for Saikei. Their miniature and tight growing foliage make attractive representations of older more mature trees found in nature.

JUNIPERS



Junipers are fast growing and readily available from many nurseries. Easy to propagate through cuttings, they make good Saikei material.

ELMS



Any of the small leaf Elm species such as Chinese, Catlin, Hokkaido, and Seiju are popular choices for landscape plantings. Defoliate yearly to keep foliage as small as possible.

DWARF MYRTLE



Dwarf Myrtle is a popular hedge plant and can be found at many nurseries. It has tiny leaves and tends to grow leggy. For a more natural looking plant, wire and develop these trees before planting.

HINOKI CYPRESS



The broad, sweeping form of this conical-shaped evergreen has graceful, flattened, fern-like branches that droop gently at its branch tips. Needs lots of sun so use moss sparingly.

DWARF AZALEA



Satsuki and Kurume Azaleas are ever-green, small shrubs which are very suitable for Bonsai purposes. Azaleas thrive at a sunny spot, but during the hottest time it is better to provide some shade. Flowers will be large so remove to preserve scale (or leave them and enjoy the beauty).

COTONEASTER



Lovely red berries make Cotoneaster stand out in a planting. Thrives in a sunny location with some shade provided in the intensity of afternoon sun. Prefers well drained soil so use a higher inorganic soil ratio in planting soil.

SERISSA



The Serissa is a small shrub that flowers two (sometimes even three) times per year. The roughly shaped trunks and tiny leaves make this tree good for Saikei. Thrives in a sunny location with some shade provided in the intensity of afternoon sun.

ACCENT PLANTS for SAIKEI

You can utilize any small leaf accent plant that fits the scale, style, and palette of your landscape planting. Choose plants that have small leaves and that have similar requirements to the trees. Here are a few examples of popular accent plants used in Saikei.

ERODIUM



Erodium is a fun little flowering plant that takes well to Saikei planting. Easy to propagate through division and cuttings.

DWARF MONDO GRASS



Available at many nurseries as ground cover. Divide by stalks into small groupings. Contour trim brown tips for showing.

PLATT'S BLACK



AKA Brass Buttons. Stunning black and green miniature fern-like leaves offer outstanding texture. Easy to propagate. Never let it dry out.

WHITE STAR CREEPER



AKA Isotoma. White Star Creeper is a small, hardy, low growing, vigorous carpet forming plant covered with starry white flowers.

PINCUSHION PLANT



AKA Nertera, Coral bead Plant. Super tiny leaves with bright orange berries. Strong sunlight increases berries.

MINI BRASS BUTTONS



Leptinella Gruveri. Similar to Platt's Black but only reaches 2cm in height. Good for ground cover, in place of, or in addition to moss.

COOPER'S LEDBOURIA



AKA Zebra's Quill. Delicate Hyacinth like pink flowers. Bulb propagation. May die back in fall but will return in spring. Remove when plant gets too large.

KENILWORTH IVY



AKA Cymbalaria Muralis. Tiny vining plant with delicate lavender blooms. Propagates easily. Great for hanging off stone mountains.

RECIPES

MUCK

Muck is a key ingredient in creating Saikei. It allows you to create walls that will hold the soil into zones. There are no definitive rules to creating muck, and many recipes exist. No matter the recipe, it should be pliable enough to mold into desired shapes, and soft enough for water to penetrate, all without falling apart. Consistency should be similar to a risen bread dough.

DIRECTIONS - Soak clay in water for 24 hours to soften. Place softened clay into a large container and add the same volume of water. Knead clay and water until a slurry starts to develop. Add additional water as necessary until you get the consistency of a thick milk shake. Mix all dry ingredients except New Zealand Sphagnum Moss. In small batches, add dry ingredients to the slurry and mix thoroughly. Once the muck is at the consistency you want, gently fold in the New Zealand Sphagnum Moss* and additional water, and mix through.

INGREDIENTS

Clay 40%
Peat 20%
NZ Sphagnum Moss* . . . 20%
Sandy Loam 10%
Akadama Dust 10%
Water - as needed

PLANTING SOIL

In Saikei, you can use virtually any soil that you currently use for nursery stock. With the limited amounts of soil, the capability to hold moisture and not dry out is key. It would obviously have to have a high content of organic material, but would have to be free draining as well. Cactus mix is a good base to start from. Depending on your location and the species of plants you are using, you can also amend the soil with additional material such as Sand, Perlite, finely shredded New Zealand Sphagnum Moss, Worm Casings, shohin size sifted Akadama, etc. You don't have to sift the soil (bonus points if you do), but you will want to remove larger material from your mix.

DIRECTIONS - Depending on how deep the zone you are planting is, you will want a nice deep base of soil to plant in. Evenly distribute the soil throughout, adding more beneath locations where the trees will be planted. You will want to allow space for the top soil, so do not cover the roots completely. Planting Soil should take up approximately 90% of the total height of soil.

INGREDIENTS

Cactus Mix Soil 50%
Sandy Loam 30%
Sifted Redwood Bark . . . 10%
Sifted Akadama 10%

TOP SOIL

Top soil is a thin (1/4" - 3/8") layer of inorganic material that covers the planting soil. It serves two purposes; to give a consistent look and color to the landscape, and minimize planting soil erosion (when using shohin or larger sized material). It also allows unobstructed drainage when watering your landscape. Mame sized top soil will match the small scale better, but you will need to water using a sprayer as it will erode if you use a watering can or hose. If a sprayer is not available, Shohin sized top soil is recommended. What material you use is dependent on the color you want the ground to be. Red or black Scoria, tan Akadama, white Pumice or gray Decomposed Granite can be used. You could also mix different materials to create new colors or to add detail in water features. Make sure to use consistent colors throughout your planting. The top soil layer should take up approximately 10% of the total height of soil.

INGREDIENTS

Sifted:
Red Scoria (lava)
Black Scoria (lava)
Akadama
Pumice
Decomposed Granite
Any inorganic material you prefer

MOSS & MOSS BEDDING

Mosses are a group of fuzzy plants that belong to the division Bryophyta. Since moss do not put out roots, they depend wholly on their environment for moisture to stay alive. Moss can be found and grows well in damp, dark and humid environments. When we collect moss for use in Saikei, we take them out of that environment, so it's no surprise that they often do not thrive in plantings. If your yard has moss that grows naturally, this would be a good place to put your Saikei, and you will need to mist often.

DIRECTIONS - A thin (1/4" - 3/8") moisture retaining bedding will help keep your moss alive. New Zealand Sphagnum moss is shredded* (or sifted) and the fine particles mixed with a little peat, and packed tightly under moss (over muck or planting soil).

INGREDIENTS

Finely shredded
NZ Sphag Moss* 90%
Finely sifted Peat moss . . 10%

*** An issue with New Zealand Sphagnum Moss is Sporotrichosis, which is a rare fungal infection which can be transmitted via contact through the skin and lungs. When handling New Zealand Sphagnum Moss, always do it outdoors and wear a respirator and protective gloves. When shredding in a grinder or food processor, add water to the mix to avoid creating airborne dust.**

SUPPLIERS Southern California

NURSERIES

You can find trees, accents and groundcover at most nurseries. You can even get them for free if you collect them from the wild. Online vendors are also a good resource.

CHIKUGO-EN (Gary Ishii)

18110 S Western Avenue, Gardena
Phone: 310-323-4011

Chikugo-En offers a large selection of finished and pre-bonsai material, antique and production pots, tools, soil, amendments and fertilizers.

KIMURA BONSAI NURSERY (Robert Pressler)

17230 Roscoe Blvd, Northridge
Phone: (818) 343-4090
www.kimurabonsainursery.com

Kimura Bonsai Nursery offers a large selection of finished and pre-bonsai material, pots, tools, soil, amendments and fertilizers.

PETER'S GARDEN CENTER (Theresa Serrato)

814 N Pacific Coast Hwy, Redondo Beach, California, CA 90277
Phone: (310) 372-2288
www.peters-garden.center

Good selection of accents and landscape plants.

ARMSTRONG'S NURSERY

25225 Crenshaw Blvd, Torrance, CA 90505
Phone: 310-326-1892
www.armstronggarden.com

Accents and landscape plants. soil, supplies.

YAMAGUCHI BONSAI NURSERY (Marianne Yamaguchi)

1905 Sawtelle Blvd., Los Angeles, CA 90025
Phone: 310-473-5444 Email: yamaguchinursery@gmail.com

Fantastic selection of accent plants, ground cover, as well as pre and finished bonsai.

GENERAL NURSERY SUPPLIES

YAMADA'S

706 W Gardena Blvd, Gardena, CA 90247
Phone: 310-327-5668

Soil mixes, peat, perlite, new zealand sphagnum moss, fertilizers, nursery pots, tools. Great selection of supplies. Support local.

SOIL & BUILDING SUPPLY

When selecting stones and slabs at your local building material businesses, wear protective gloves and junky clothes. You may be climbing and moving big sharp rocks to get to the best ones. They are often stacked on a pallet with rusty, sharp wire screens that show no mercy to unprotected legs and arms, so be safe folks.

B.D. WHITE TOP SOIL COMPANY, INC.

19205 South Prairie Avenue, Torrance, CA 90503
Phone: 310-370-5511 Email: bdwhitetopsoil@gmail.com
www.bdwhitetopsoil.net

Sandy Loam, Custom Mix Soil, aggregate

THOMPSON BUILDING MATERIALS

1350 W. Pacific Coast Hwy., Wilmington, CA 90744
Phone 310-830-5584
www.thompsonbldg.com/

Slabs, stones, sand, aggregate.

SEPULVEDA BUILDING MATERIALS

359 East Gardena Blvd, Gardena CA 90248-2815
Phone: 310-436-1400
www.sepulveda.com

Slabs, stones, sand, aggregate.

BALBOA BRICK

16755 Roscoe Blvd., North Hills, CA 91343
Phone: 818-893-1180
www.balboabrickandsupply.com

Slabs, stones (mexican bowl, lace), aggregate.

For more Information, please visit:

<http://www.daiichibonsaikai.com/resources/resources-bonsai-nurseries-and-suppliers/>

SUPPLIERS Southern California continued

POTS

Shallow landscape and forest pots are often difficult to source, but you do find them at bonsai nurseries. Online sources like Facebook sales groups are a great way to find rare tray style pots.

CHIKUGO-EN (Gary Ishii)
BONSAI NURSERY, GARDENA
18110 S Western Avenue, Gardena
Phone: 310-323-4011

Chikugo-En offers a large selection of finished and pre-bonsai material, antique and production pots, tools, soil, amendments and fertilizers.

YAMAGUCHI BONSAI NURSERY (Marianne Yamaguchi)
1905 Sawtelle Blvd., Los Angeles, CA 90025
Phone: 310-473-5444 Email: yamaguchinursery@gmail.com

Fantastic selection of accent plants, ground cover, as well as pre and finished bonsai.

AB Bonsai/GPS (Green Product Sales)
13300 Amar Road, Industry, CA 91746 USA
Phone: 626-968-6020 Email: sales@gpsbamboo.com
www.gogobonsai.com

Nursery stock, Seiryu stones, Saikei pots, Wire

West America Trading June Nguy
Phone: 714-914-7001 Email: waimexport@aol.com
www.westamericatrading.com
Soil, Seiryu stones, Saikei pots, Wire, Tools

For more suppliers, please visit:

www.daiichibonsaikai.com/resources/resources-bonsai-nurseries-and-suppliers/

EDUCATIONAL RESOURCES

ONLINE

Art of Saikei	Facebook Saikei Study Group	www.facebook.com/groups/ArtofSaikei/
Bonsai - Forest and Landscape	Facebook Picture Page	www.facebook.com/groups/633218880137834/
Bonsai Nut Forum	Saikei and Forest Subforum	www.bonsainut.com/forums/forests-Saikei.24/
Collecting Rocks and Minerals	Rock identification and Info	www.collecting-rocks-and-minerals.com/

BOOKS

Saikei: Living Landscapes in Miniature	Toshio Kawamoto	1973
Bonsai-Saikei: The Art of Japanese Miniature Trees, Gardens, and Landscapes	Toshio Kawamoto, Joseph Kurihara	1963
Creating Bonsai Landscapes: 18 Mini Garden Projects	Su Chin Ee	2003
Bonsai Landscapes	Peter Adams, Bill Jordon	1999
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