THIRTY YEARS OF BONSAI IN FEDERAL WAY WASHINGTON

PACIFIC BONSAI MUSEUM

2019 ANNUAL REPORT YEAR OF DESIGN
Bonsai offers many avenues for exploration—horticulture, craft, and culture—to name a few. In 2019, we delved deep into bonsai design. Through our Principles of Bonsai exhibition, two sessions of the LAB, plus special exhibits at the Seattle Spheres and at Totokaelo, we investigated how the clever design of trees can convey complex concepts, feelings and meanings.

We also celebrated the 30th year of the collection with our boldly designed A Gallery of Trees book. What better way to honor the designers who created our intimate bonsai display in 1989—George H. Weyerhaeuser and the Weyerhaeuser Company, Hoshide Wanzer architects, and The Berger Partnership landscape architects—than with a look back at all they set us up to accomplish, nestled in the woods.

This year, you came out in droves—nearly 40,000 visits set a new record for museum attendance! Our annual BonsaiFest! and A Bonsai Solstice community gatherings along with Branch Out, our new fundraising event reminded us once again about the power of people coming together in the spirit of shared passion for bonsai, art, and nature.

We dedicate our work to you, our community. Your generous support inspires and sustains our mission to connect people to nature through the living art of bonsai.

Thank you.

Kit Severson
Board Chair

Kathy McCabe
Executive Director
EXHIBITIONS
Bonsai is distinct from many other visual arts in that its creative medium—a tree—is alive. Unlike painting and sculpture, which rarely change after the artist deems a work finished, a bonsai continues to grow and develop over its lifetime. It is a work of art that is never finished. A bonsai that is properly cared for will even outlive the original artist, requiring the horticultural care and artistic interpretation of others.

As living art, bonsai incorporates elements and principles of design found in painting, sculpture, and other artforms. These design elements and principles are the tools artists use to communicate with you, the viewer. Learning how each design tool works can heighten your appreciation for bonsai artists' works.

Living Art of Bonsai was a multi-year exhibit focusing on the elements and principles of bonsai design. The first part, Elements of Design (April 21 through September 30, 2018), focused on line, shape, form, texture, color, and space to establish a foundation for bonsai aesthetics. The second part built upon this foundation adding Principles of Design (May 11 through September 29, 2019) to include principles of movement, rhythm, proportion, unity, contrast, symmetry, and asymmetry.

In the Living Art of Bonsai exhibits, each pair of design elements and principles was accompanied by ‘Now It’s Your Turn’ signage prompting you to apply these design concepts to other works in our collection. Some of these questions are asked below and on the following pages.

Alcove demonstrating the power of color in bonsai. What’s your favorite season to admire the colors of trees and plants? What feelings do these colors inspire in you?
Imagine pressing a single piano key for each major branch you see on the bonsai. If you start at the tree's base and move up, what type of rhythm do you make?

Do the bonsai on display have unity among their branches? What other elements of the bonsai feel unified?

Besides the branches, what other parts of the bonsai are proportional? Which bonsai have leaves that are to scale with the size of the tree?

Which of these bonsai has the most natural-looking trunk line? What feelings do these trunk lines evoke for you?
Describe the visual textures you see. If you could choose, which type of environment would your bonsai pot have: smooth and calm or rough and rugged?
Gnarly: The Dan Robinson Retrospective honored a lifetime of work by local, international legend Dan Robinson—the American Pacific Northwest’s best-known bonsai artist. As Robinson turned 80-years-old, Pacific Bonsai Museum looked back and honored his still-flourishing career as an American bonsai renegade who champions the gnarly, twisted forms of aged trees in nature.

Robinson’s bonsai diverge drastically in appearance from traditional bonsai, and from many of the bonsai in our own collection. Robinson knew the traditions—having encountered traditional bonsai when he served the US military in Korea—but intentionally broke from them in order to create bonsai that emulate the ancient trees of North America.

Robinson knew that he could achieve the look of an old tree with an interesting story a lot faster if he employed two time-saving strategies: 1) starting with collected, native trees that he found growing in natural bowl-like rock formations and 2) using power tools for deadwood carving. Robinson is credited as the first to utilize chainsaws for carving bonsai trunks and embraces power tools as a means of achieving poignant, nature-machine-human-collaborations.

Described as a renegade by some and a pioneer by others, Robinson has never wavered in his approach and relishes his position on the ‘outskirts’ of the bonsai community. Today, Robinson’s love for bonsai is as strong as ever. He still gets giddy about collecting bonsai material, and deadwood carving is an activity he could do endlessly.
Dan Robinson visits his bonsai at Pacific Bonsai Museum.
"At Pacific Bonsai Museum, we have a potent frame of forested nature that informs how people view bonsai in our collection," said Pacific Bonsai Museum Curator Aarin Packed. "For many years, I have been interested in exploring the ways that different display settings influence how the bonsai are interpreted. I was keen to use Amazon’s Seattle Spheres as an environment in which to delve into ‘bonsai futurism’ (applying technology to the cultural aesthetic expression of bonsai) not only because of the extraordinary architectural space but because of the cutting-edge technologies deployed by Amazon to meet the plants’ horticultural needs."

Four bonsai from our collection were displayed on the top level of the structure from February 3 to March 17, 2019: Southern Yew (Podocarpus macrophyllus), Bougainvillea (Bougainvillea glabra), Green Island Fig (Ficus microcarpa), and Elephant Bush (Portulacaria afra). Pacific Bonsai Museum was the first outside organization invited to hold a temporary exhibit in The Spheres, and this exhibit served as proof of concept to test the viability of hosting a series of such invited guest exhibits.

We are thrilled that Amazon invited us to display works from our collection at The Spheres. The opportunity to exhibit there allows us to bring living art to new audiences. Plant caretakers from each of our organizations exchange ideas and knowledge, and our museum docents even teamed up with The Spheres Ambassadors on public Saturdays, to offer insights to plant-lovers and art-lovers in our community.
Though ancient and steeped in tradition, bonsai and its allied arts are emerging in America as a contemporary practice that is responsive to modern culture. Bonsai in America is jumping off from Japanese tradition by drawing on relevant American cultural stories and symbols, shifting perspectives on how we engage with plants in our day-to-day lives.

The ways in which the global design community facilitates a deepened, daily relationship with plants has the potential to shift perspectives dramatically. Whether learning from them or designing with them, plants offer lessons in transformation. Sun, water, and soil transformed into emergent life is a magical, creative act. In other words: pure alchemy.

For “Shapeshifters” on exhibit from August 16 to 25, 2019 at Totokaelo in Seattle, four artists working in the Pacific Northwest were each paired with a work from Pacific Bonsai Museum’s collection and asked to respond in their own medium. John Hogan’s glass vessel was paired with a 150-year-old Sierra Juniper in training as a bonsai since 1957; Diane Rudge’s hanging macrame was paired with a 60-year-old Formosan Juniper; Vince Skelly’s wooden bench was paired with an abstract, black nephrite jade viewing stone; and Julian Watts’ large, wooden sculpture was paired with a meandering, 40-year-old Sumac.

Each artist’s response created a display that was also a dialogue—between the bonsai and object, and between the pairing and the viewer—asking the viewer to investigate each pairing’s visual interplay, similarities and dissimilarities, and shared agendas, from which to draw their own conclusions and explore their own dialogue with nature.
Acquisition

**Colorado Blue Spruce**  
*Picea pungens*

This beautiful bonsai and stand were donated to Pacific Bonsai Museum in 2019 by Mike and Roslyn Pollack, who had been training it for five years before entrusting us with its care. Pollock had the stand made by Jason Eider for its 2018 exhibition at the 6th annual U.S. National Bonsai Exhibition in New York. In 2017, Pollack potted it in its present container that was handmade by Austrian ceramicist Hort Heintzelrieter.

This tree was collected in 2014 by Todd Schlafer, who passed on the raw tree material to Ryan Neil. Pollack bought the tree and worked on it in collaboration with Neil.

Not only is Colorado Blue Spruce an important species to add to our collection, but this bonsai holds special meaning. Pacific Bonsai Museum Curator, Aarin Packard, explains, “This bonsai represents the current ecosystem of bonsai culture in the U.S. created by quality-minded collaborators. The collector, bonsai artists, ceramicist, standmaker, and tree material collector all came together with a piece of the puzzle to create an outstanding composition.”
Session 2

The Site of Bonsai | April 6, 2019
Wollochet House designed by Mary Lund Davis

Pacific Bonsai Museum founded the LAB (Living Art of Bonsai) project as a kind of artists’ residency that would invite three artists to work together in a way that would mix up the typical sequence in which bonsai is made. Traditionally, as established in Japan, bonsai displays are created by first styling a tree then placing it into a container on a stand and presenting all three in a tokonoma (a special architectural space in the home for the display of revered objects). The LAB asks: what if the stand came first? Or the pot? Or the architectural environment? Where can these makers take the art of bonsai if they allow themselves to be influenced by each other, and architectural spaces, in an entirely new way?

Session 2, timed for spring, shifted our focus to the container and potting season. The artists reconvened at the Mary Lund Davis house in Gig Harbor, WA to reveal new works in the experiments. Heitzman revealed a cantilevering copper and wood stand made in response to Lang’s container from Session 1. Lang presented three new pots: a cascading container for Heitzman’s stand from Session 1 and two options for Neil’s styled limber pine from Session 1. After a discussion about the container options, a glazed pot with a metallic sheen was selected and Neil proceeded with potting the pine in its new container.

Standmaker Austin Heitzman tells the LAB audience about his copper-clad, wooden stand.
Bonsai artist Ryan Neil pots his limber pine before the live audience.

Ceramicist Ron Lang presents his work at the LAB Session 2.
Session 3

Exploration & Inquiry | August 17, 2019
Fauntleroy and Junsei Houses Designed by George Suyama FAIA with Suyama Peterson Deguchi.

‘How do you break the bounds of institutionalized norms and explore a practice that questions all of those norms in order to move the art forward?’

That is the question that Pacific Bonsai Museum’s LAB project asks, hypothesizing that one answer might come from outsider perspectives, particularly those of designers from various disciplines in which design principles have evolved and matured over time in the ferment of design critique. Artists and design professionals from the realms of architecture, landscape architecture, sculpture, glass art, graphic design, design writing, and bonsai convened at architect George Suyama’s richly-minimalistic Fauntleroy and Junsei Houses in West Seattle, Washington to view the LAB works in progress thoughtfully positioned throughout the houses and comment on them as artistic works.
Stand, container, and large lava rock await a Pacific Douglas Fir tree selected by Ryan Neil.
Bonsai artist Ryan Neil discusses the limber pine bonsai at the LAB Session 4.
Bonsai material; Pseudotsuga menziesii var. menziesii (left) and Pachypodium succulentum (right).
May 11-12, 2019, Pacific Bonsai Museum hosted its second annual Bonsai Fest!, its biggest, public event on its most crowd-drawing weekend of the year. Festival-goers saw stellar bonsai, watched demonstrations of how bonsai are made, and viewed special exhibits that illustrated bonsai design. Voting took place for ‘Best Bonsai’ in the Puget Sound Bonsai Association’s Spring Show. Visitors also enjoyed pop-up shopping for books and gifts for nature-and plant-lovers, such as DIY-KusaMama Kits (a play on ‘Kusamono’—small, informal, potted compositions displayed alone or as an accent planting in bonsai presentations). Festive food and beverages and kids activities added to the fun atmosphere. A record-breaking 3,000 visitors attended over two days.
From April to October, we offered 'Bonsai Basics' classes to eager, first-time bonsai artists. Students learned about the history and basics of bonsai. Then, they watched a live demonstration on how to plant and style a beginner bonsai tree. Finally, they got to dig into the art and create their own juniper bonsai to take home, along with the knowledge of how to care for it. Classes regularly filled up within hours of announcing them.

An offsite Bonsai Basics class was held in Seattle on August 21 in partnership with the London Plane.
The Federal Way Community Center Taichi group led by Hansie Wong practiced in the snow at the Museum in preparation for a World Taichi Day demonstration and class.

Curator Aarin Packard delivered a lecture on the Lingnan School of Penjing on March 16, 2019 at Seattle Art Museum as part of the Gardner Center's Saturday University.
September 15, 2019 marked the start of our first ever, annual, signature fundraising event: *Branch Out*. Guests joined us for a wonderful late Summer afternoon under the canopy to support the Pacific Bonsai Museum. They strolled through the Museum, sipped craft cocktails, wine and beer, and savored bites from local restaurants. They also enjoyed live entertainment and ended the day with a short and spectacular “Raise Your Paddle” program to benefit the Museum.
We couldn’t do what we do without the help of our wonderful volunteers! In 2019, we expanded our docent program to nine docents. Pacific Bonsai Museum docents help us carry out a crucial part of our mission: to make the bonsai understandable and relatable to visitors so that they can make deeper personal connections to nature through living art. Docents are skilled volunteers trained to ask and answer questions that provide a frame of exploration through which visitors can have a personal, emotional, and thought-provoking experience at Pacific Bonsai Museum.
Bonsai Care Volunteers

Our Curators also train and supervise a core group of bonsai-care volunteers. These essential workers help with everything from wiring, pinching, and pruning to weeding and watering. We, and the bonsai, are grateful for their attentive care!
Youth Education Programs

Adults report that visiting our bonsai collection as children has a long-lasting impact. As children explore bonsai in our collection, they make tangible connections to principles of life (air, sun, water, soil, nutrients) and art (pattern, order, rhythm, proportion). Studying bonsai, they hone skills in close observation, analysis, and interpretation—fundamental pillars of art practice.

Our volunteer docent described her experience leading field trip programs for youth:

"The particular beauty of bonsai is found in the interweaving of natural science, art principles and techniques, history and the personal connection that happens for each viewer. All art strives for these things, but so few manage to give it to you in a three-dimensional medium where you are transported to a serene place of idealized beauty so clearly. This ease of connection, combined with the gentle encouragement of their imaginations, is what makes our museum such a perfect experience for the children who visit us. The treasure they gain, when their minds are opened to this living art, is deeply meaningful, and the commitment of individuals and foundations to make this gift available to our young people is needed more than ever."
In 2019, we ran a successful Kickstarter campaign that funded the printing of our first book about our collection, *A Gallery of Trees*. This 230 page, full color, hardcover book features 30 bonsai from our collection and shares the stories of these bonsai, their care and design history traced through extensive archival photographs. The book was exquisitely designed by Will Hays. Katherine Wimble Fox and Aarin Packard served as Copy Editor and Photo Editor, respectively.
Thank you, Volunteers and Donors!

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By the Numbers 2019

- **Visitors**: 39,768
- **Bonsai in collection**: 151
- **Tours given**: 70
- **Volunteer hours**: 454
- **Visitors from all 50 states + D.C., Guam, and Puerto Rico**: 38 countries

**REVENUE**
- 23% Foundation grants $177,653
- 18% Individual gifts $137,304
- 4% Gifts in-kind, earned income & other $33,771
- 3% Donated assets $21,000
- 26% Transfer from reserves $200,000
- 26% Endowment payout $204,400

Total Operating Revenue: $774,128

**EXPENSE**
- 37% Collections, grounds & facilities $262,564
- 27% Exhibits & public programs $194,603
- 16% Development & Marketing $109,790
- 20% Administration $144,915

Total Operating Expense: $711,872

The Museum also recorded other income of $134,698 from donated land and $2,000 in pledges restricted to future years and other expense of $311,405 from land lease, depreciation, and asset disposal expenses. The release from reserves is part of the Museum’s plan to allow fundraising to ramp up over time.
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