



Exhibiting and Showing, things to consider when preparing your bonsai for display

Bonsai Guidance Handbook #1

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ukbaeducational.weebly.com/bonsai-guidance-handbook.html



1. Introduction

The UK Bonsai Association was established on the 21st of October 2018 as an umbrella association bringing together all aspects of UK Bonsai. As a non-profit association, our purpose is to promote knowledge and interest in all aspects of bonsai and to connect the whole UK bonsai community.

We publish the UKBA monthly bulletin, which enables us to fulfil our main criteria of communicating all information about UK bonsai events directly to all bonsai enthusiasts. The administrators and helpers of the UKBA are volunteers who are dedicated to spreading the word about all aspects of bonsai within the UK and also promoting UK bonsai abroad.

The UK Bonsai Association is open to all individuals free of charge, we invite you to join us.

For many years now there has been lots of discussion over the criteria for judging bonsai at all the different levels of shows within the UK amongst both exhibitors and judges. There has always been a view held that a more formalised approach is required to create a consistent, transparent, fair and repeatable process for the judging of bonsai in the UK and with the help of these criteria it would improve the overall standard of bonsai within the UK and encourage the continued development of bonsai trees to higher standards.

The guidance set out in this handbook is intended for use across all levels of those within the hobby of bonsai from the beginner through to the experienced bonsai artist to help provide constructive development guidance as well as the types of criteria that bonsai trees are judged against. There is no one set of criteria appropriate for judging all bonsai and the method or approach for judging may need to be selected from a range of options presented within this handbook depending on the level of competition, show or event being held and the format of the classes or entries. For further information on judging bonsai, clubs and societies or setting up a bonsai show see the other UKBA handbooks.

This handbook has been compiled following discussions with many bonsai artists, judges and enthusiasts across all levels of bonsai and seeks to provide guidance as opposed to one specific set of rules.

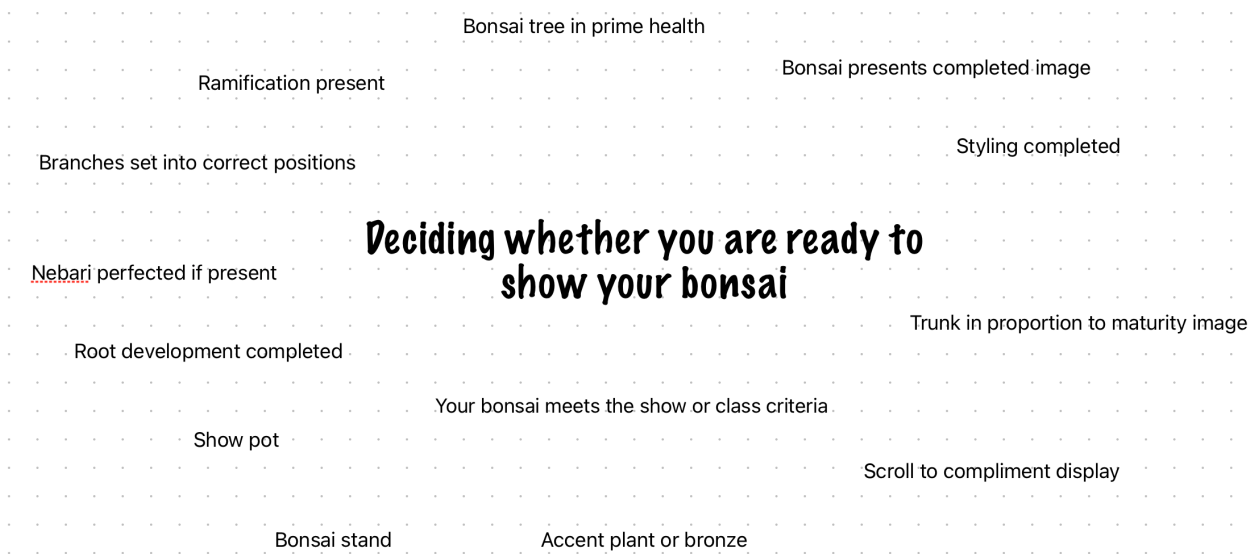
2. Deciding when you are ready to show

Bonsai is a very varied art in addition to science and there are many aspects that contribute to what makes a good bonsai from the overall health of the tree to that of the aesthetic.

There are many elements to consider as you develop your bonsai if you intend in the future to exhibit your bonsai tree, a few are set out in Figure 1.

Even if you don't intend showing or exhibiting this guidance will hopefully help you to develop your bonsai over time if you consider each element critically.

Figure 1: Elements to consider prior to showing



There are also different ways of showing your bonsai, it could be just displaying them in your garden, taking them to a local fete as part of a bonsai club display, showing them at an exhibition or flower show or putting them into a local club bonsai show to that of a regional or national bonsai show. You may even want to show them internationally too.

Regardless of what level you want to present or display or show your bonsai, there are some key guidelines to aid you in progressing your bonsai through its development to help you achieve this and section 3 goes into this in more detail.

3. Summary of your bonsai development stages

Based on the above here is a summary table to help guide you as to where your bonsai tree is in its development journey.

Table 1: Summary of the bonsai development by each criterion

Stages of development	Initial development (Early years)	Progression of development	Refinement of development (Maturity of bonsai)
Detail and development	Average level of detail, details still being developed	Moderate level of attention to detail, good ramification.	High level of attention to detail, ramification, excellent maturity of development
Technique & creativity	Basic techniques and skills utilised and basic styling and creativity.	Moderate skills and techniques are shown in overall development. Creative.	Shows difficult techniques and development. Highly creative design.
Scale and proportion	Lacks scale and proportion. Out of balance.	Good proportions are still being developed to achieve an appropriate scale.	Well proportioned, balanced and branches in scale with trunk thickness and to pot.
Difficulty	Easy species to develop and grow as a bonsai.	Moderately difficult species for bonsai.	Hard species to work with, develop and maintain as bonsai.
Originality	Lacks originality	Good original design	Very original design
Trunk	No real evidence of taper. Major wounds and scaring evident	Some evidence of taper but signs of scaring and or inverse taper to the trunk	Bark appropriate to species. Good taper base to apex. Shari and Jin if appropriate are well executed.
Nebari	Large unconvincing roots or trunk goes straight into the substrate, shows no real flare.	Convincing nebari but with some questionably placed roots or large out of scale roots.	Excellent nebari with good radially distributed appropriately sized roots. Evidence of roots gripping the substrate.
Branches	Branches vary considerably in thickness with some larger ones located near the apex. Evidence of wiring scars. Unconvincing ramification.	Branches have some taper and show evidence of considered placement. Ramification is in the development stage.	Branches are well placed showing taper and ramification. Branches show evidence of reducing in thickness as they approach the apex.
Health and Foliage	Foliage is sparse or poorly distributed. Lacks colour and or vigour. Leaves and needle size out of scale to the tree.	Foliage is adequate with some areas lacking colour and vigour.	Foliage is healthy with appropriate density. Well distributed showing vigour across the tree. Leaf and needle size in scale with size of tree.
Pot / container	Pot/container presents a disjointed image with elements of questionable size, shape and colour.	Pot/container competes with the tree to give an unbalance and non-harmonious image.	Pot/container complements the tree. Appropriate size, colour and shape balances and enhances the overall image.
Presentation	Tree shows evidence of initial styling but is lacking in fine detail. Aesthetics and artistic elements have been compromised. Minimal experience/ knowledge in appearance and presentation.	Tree is styled in a recognisable format, image is lacking visual maturity with evidence of human intervention. Moderately good appearance and presentation.	Tree is styled and presented appropriately for the species providing the observer with a balanced, mature and convincing image. Excellent presentation. Cleanly presented, well balanced, good proportions
Overall impression	Average overall impression. A neat and tidy presentation with some commendable elements. Some technical presentational or aesthetic aspects have been overlooked.	A good overall impression and presentation with elements that provide the observer with a natural and convincing image. Some artistic and aesthetic elements have been compromised. Evidence of good husbandry.	Superb overall impression. A quality, well-presented and imaginative display demonstrating high levels of artistic and aesthetic ability. Attention has been paid to the supporting elements of the display.

4. Notes for exhibitors

It is worth noting at this point that your journey to getting your bonsai ready for exhibition may be quick or slow as there is no set timeframe to follow. However, it is worth deciding whether you intend to show or exhibit your bonsai from as early a stage as possible so you can refine your development in line with the stages in the previous section in order to be in line with the current judging criteria looked for in exhibition bonsai trees.

If you intend to enter your bonsai into a show then it would be worth observing the styles and sizes of bonsai at the development stage of your bonsai to ensure that your bonsai will meet the UK-recognised bonsai sizes which are in part aligned to that of the Japanese sizes. More to follow on bonsai sizes in section 5.

Preparing your bonsai for show entry

Firstly make sure that your bonsai selected for showing is healthy and that it is free from pests and diseases.

The Tree

There are many qualities of a tree or group of trees, that contribute to a good bonsai display, but the health of the tree is paramount: no matter how interesting the tree's style, size, history etc. If a tree is not in a healthy condition, it will not be an attractive image. Many would say that to display an unhealthy tree is an insult to the viewers.

Sometimes a modest amount of work can transform a tree from an average to a stunning image.

The following should receive attention as applicable:

1. Remove any dead or discoloured leaves (unless this is a feature, such as with beech in winter);
2. Remove any moss that may have grown up the trunk from ground level;
3. Clean the trunk and branches of any chalky or similar deposits;
4. Trim any wayward twigs and shoots that are not in keeping with the overall foliage style;
5. Remove any wire that has completed its job and tidy any other wire. It's OK to have wire on a displayed tree so long as its neat and tidy and neither too obtrusive nor spoils the image.

The Soil Surface

1. Second to the tree's image is the surface of the soil: if this is weedy or untidy, it will seriously detract from the overall image.
2. Remove any weeds, leaves and excess moss, particularly any that overhangs the pot or obscures the nebari.
3. Ideally have a uniform soil material, texture and particle size at the surface.
4. If there's none already, consider adding some moss around the base of the tree. This serves to reduce the austerity of a plain expanse of soil and can improve the appearance of the nebari.
5. If rocks or objects form part of the image, ensure that these are clean and carefully and securely positioned.

The Pot

1. Check the underneath of the pot for unwelcome creatures and clean the feet of the pot so as to avoid spoiling the cloth etc when on display.
2. If the pot is glazed, clean it with water and dry it to leave no stains.
3. If the pot is unglazed, clean it and then rub in some light oil to bring out the sheen of the pot.

4. Take particular care to clean the edge adjoining the soil (e.g. algae and soil stains): a dirty line here can spoil the overall image.
5. Check that the pot your bonsai is in is the correct size, shape, depth and colour for the tree.

Your entry

- Check carefully that your bonsai complies with the show schedule provided with regard to the bonsai class type.
- Read the class criteria carefully to ensure you enter your bonsai tree into the correct class within a show based on the criteria for that class.
- Check that you have identified the genus and species correctly and that they are the correct genus or type for that class.
- There are some trees that could go into more than one class so select the appropriate class based on the criteria best suited to the bonsai tree you are displaying.
- Ensure you send in your entry to the correct place and in the correct timeframe with all the correct details and a photograph if needed for consideration for the show in line with the show schedule guidance adding any entry fee required.

Exhibiting individual bonsai considerations

Space

1. The amount of space around a bonsai depends on the size of the tree: width, depth and height. Judge the ideal amount of free space around the tree against how comfortable the tree looks – not cramped, but not too isolated either.
2. The height of the tree from floor level is a matter of much debate, but many advocate that the lower part of the trunk should be at eye level, which is, of course, the height at which full-size trees are normally viewed and the height at which bonsai are normally viewed when style decisions are made. In practice, this is usually difficult to achieve for all trees in a display and at many very prestigious bonsai shows little attempt is made to achieve this at all. The height of the backdrop may restrict the height to which the tree can be raised.

Tables

1. This is the term used for the relatively small devices on which each pot stands. Confusingly, these devices are often referred to as 'stands'. Even more confusingly, the term 'stand' is often used to refer to an entire display of many bonsai and such stands are often constructed from tables!
2. The surface area of the ideal table for most trees is governed by the dimensions of the pot:
 - a. A general guide for all except cascade pots is to have about 10% - 20% of the pot's width extra at each side, front and back, although the latter can be rather less without detracting from the balance of the image.
 - b. For a tree that is much wider/deeper than the pot, more than the above % guide is usually fine.
 - c. For cascades, the tabletop should be slightly larger than the base of the pot, but not smaller than the area of the top of the pot.
3. For all except cascades, the height of the table is purely a matter of personal preference. If a guideline is sought, a table height equal to or slightly greater than the height of the pot usually results in an image in which the tree looks 'comfortable'.
4. For cascades, the table should be at least high enough so that the tree doesn't touch the surface on which the table stands: ideally at least 10% of the height of the tree clear of the surface.

5. The colour of tables is entirely a matter for personal preference, but darker tones, usually stained wood, seem to work best for most trees. Lighter stands are often used for Summer exhibitions.
6. The complexity or sophistication of the design of tables is a matter of debate, but the table should not be more interesting than the tree.
7. It is noted that conventional tables are not the only device on which to place the tree: many other suitable objects have been very successfully used to good artistic effect in the display of trees, remembering always that the tree should be the star of the display.

Surfaces

The colour(s) of the background (backdrop) and the surface on which the table stands, are matters of personal taste. For many years, black was the prevalent colour and many would argue that 'you can't go wrong with black'. However, the most important consideration is that the trees are shown to best advantage and a huge number of other colour schemes have been used to great effect: many would say to much better effect than black. The generally accepted colour of choice for backdrops is light beige. Such a neutral colour rarely detracts from the tree and the tree's silhouette can be clearly seen.

Accents

Typically these are small plants, grown in small pots, and placed near a bonsai to complement the tree. Small bonsai are sometimes used instead.

The considerations for accents are:

- Size of the tree;
- Species of the tree;
- Current season.

As a guide to the placement of an accent, it should not be in line with any other element of the display, e.g. the trunk of the tree, any edge of the table, the scroll, stone or sculpted figure.

Sculpted figures, objects or viewing stones are also used as accents, with or without associated accent plants.

Scrolls

It would be arrogant in the extreme to discuss this subject without reference to the work and works of the late Paul Goff. He was almost certainly the most prolific and talented scroll artist in the UK.

His book 'Methods of Bonsai Display' (first published in Great Britain in 2013 by Bonsai Presentations) covers the subject in all its aspects. It considers the influence of season, tree, occasion, and guidelines for the placement of display elements and opens up many other views and approaches to bonsai display.

Post-script (with acknowledgement to the late Paul Goff)

The guidelines (some would say rules) for exhibiting generally result in a pleasing image which enhances the enjoyment of bonsai, but these boundaries have been beneficially extended many times in the past and will surely be extended further, perhaps by you.

Tokonoma style displays

This is a traditional method of exhibiting one main tree with a supporting element or two to make a 3 point display. There are many complex rules and guidance on this with regard to accents and scroll use but worth reviewing in more detail if you intend to show at the national and international shows.

Exhibiting groups of bonsai considerations

Selecting the Trees

Having a large range of trees from which to choose is a luxury not often enjoyed in a club or by an individual, but the following guidelines apply when there are choices available:

1. Several different species
2. If the same species, then different styles and/or sizes
3. The more mature the better (in terms of development)
4. The more interesting the better (e.g. in terms of style, species, impression of age)
5. All the above need to take account of the overall space available and whether the display is all on one level and how different sizes of trees will appear when displayed together
6. Above all, trees must be in good health and free from pests and diseases
7. Avoid cluttering the display, it should be harmonious and balanced
8. Do not place trees in front of one another to block the view of the trees at the back of the display, try to allow each tree sufficient space, and place the smaller trees at the front.

Space

The amount of space for each bonsai is much as discussed in data sheet 3.1.2. However, with a group of trees there is the additional consideration of how the proximity of other bonsai in the group affects the allocation of space: sometimes more and sometimes less space improves the overall image. As for individual bonsai, not cramped, but not too isolated either.

The height of the tree from floor level is usually more of a compromise when displaying groups of trees. Additional platforms may be used to vary the height according to each tree, but there are usually limits in this regard.

Position of Each Tree

The generally-used scheme is to have the larger trees at the back and, if possible, raised and positioned so that the entire height of each tree is in view. There may be exceptions to this, e.g. for very wide short trees.

Where the group comprises a range of species, try to avoid the same species next to each other.

Take account of the heights: either the tallest towards the centre for the trees at the back, or tallest at each end and shortest in the centre. If an overall outline of large triangles can be achieved, this will result in a more coordinated image.

Tables

As above for individual bonsai unless using a Shohin display.

Surfaces

As above for individual bonsai.

Accents

As above for individual bonsai plus accents may be used as part of the whole display rather than each for one tree; or if accents are tree-specific, then it is advisable to apply this to all trees, or at least all the larger ones: accents for small trees have to be very small.

Scrolls

In the case of a group display, it is most unlikely that it will be possible to have a scroll for each tree, but a small number consistent with the overall display and season may be used to good effect.

What makes a good bonsai thus a good bonsai display

- Displays a visually appealing image or scene
- looks like a tree in miniature or miniature landscape
- all bonsai trees show signs of good health
- the display plus all trees and elements of the display are well designed and proportioned
- all the pots and trees are well-matched
- the trees are well ramified
- the display is well presented (trees are well-trimmed, clean pots, surface moss, weed-free, etc.)

Your bonsai display

Practice your display with a dry run at home or a club night before the show to ensure all elements of your bonsai display work and are harmonious and suitable and if in doubt seek advice from someone with more experience showing bonsai. This is important even if you are only displaying one tree, and if you have multiple trees or elements it is really useful to try setting up the whole display in advance to ensure that it works within the space requested or available. Photograph your final display making it easy to set up at the final show.

Personal preference

Personal preference in bonsai is very important and just as in any art form the beauty is in the eye of the beholder. Different people find different styles and trees appealing, the hobby would be boring if we all liked the same thing! It is always important that whilst you may not like a certain tree, there are others that do and someone has worked and cared for that tree and so both the tree and the owner should be respected.

However, if put tactfully, poor horticultural practices and design principles can be discussed in an open way so that the development of the tree and the grower can continue without causing offence.

Looking for positives as well as areas for improvement: it is all too easy to just look for the negatives in a tree. Whilst identifying tree's 'faults' will help you to reduce or eliminate them in your own trees, it will not help you to understand what you like in a tree and therefore guide your design in a positive manner.

When you view a tree, take your time. What positive features stand out? Balance critical evaluation with more positive ones.

Viewing all components of tree holistically

It is important to view the tree as a whole as well as looking at individual features (deadwood, flowers, etc.). Good bonsai should present a harmonious overall image without single features dominating.

Sometimes there are exceptions such as cases with dominating deadwood to simulate a tree living in harsh conditions. However, in these cases, it is best if the feature tells a story rather than just having a dominating feature for the sake of it (i.e. I got a new Dremel for Christmas)

A truly excellent bonsai tree can capture your attention and imagination. You can find yourself looking at it for a long time and enjoying the view.

Focussing on individual features

As well as assessing the overall composition, paying attention to individual features will help you critique a tree. Features you could assess are:

- are the branches well positioned?
- is the tree planted in the best place/angle in the pot?
- is there good surface rootage (nebari)?
- is the tree well ramified?
- is there wire damage?
- is there obvious/poor wiring (good innocuous wiring is fine for exhibitions)?
- are there ugly scars from branch removal?
- are there any dead branches (unintentional)?
- is the pot well suited to the tree?
- if on a stand, does the stand match the proportions of the tree?

Creating a good reference library

The more bonsai you see from sources such as bonsai shows, magazines, internet, etc, the more you will get to understand what you like and hopefully appreciate what makes a good bonsai.

Seeing good quality bonsai that are in exhibitions is one of the best ways to see good trees up close and to assess the qualities a good tree has.

Also, do not rely solely on bonsai for inspiration, since bonsai as an art form mimics nature, nature should serve as a source of what nice trees look like.

Presentation

Presentation is important and key to bonsai and the key elements of the presentation are:

- cleanliness of the bonsai pot
- level of the tree within the pot
- absence of weeds and algae on the soil surface
- absence of inappropriate leaf or flower remains or debris
- labelling of the tree correctly, with no miss spelt names and written in correctly following botanical nomenclature rules.
- free from any evidence of red spider mites, mealy bugs, fungal infections, mites and other pests and diseases. Any tree which has the above present will be deleted from consideration regardless of its score on other counts and could be asked to be withdrawn from the show and competition to avoid contamination of other trees.

Labelling

Labelling of entries for bonsai shows is desirable but it is not always obligatory at all shows or for all exhibitions. It is a useful method for education if the aim of the exhibition or display is to further knowledge to have each tree species clearly identified. However, labels should be correctly spelt and provide accurate information to avoid any misinformation.

Tree Name: The tree's botanical Latin name should consist of genus and species, and where relevant, sub-species, variety and cultivar name. Whereas common names vary from country to country, and even region to region, proper botanical Latin naming ensures the correct identification of trees around the world.

- the genus name always has a capital first letter and is written first and italicised or underlined.
- the species or specific epithet is in lower case and italicised or underlined and follows the genus.
- the scientific names of trees in full is italicised or underlined and made up of the genus, species and cultivar if known.

Common Name: where there is a common English name in use, this appears in addition underneath the botanical Latin name. Where a tree has both a cultivar name and a common name only the cultivar name is shown due to limited space.

Examples of botanical Name

Pinus sylvestris

Common name is Scots Pine

Pinus is the genus

sylvestris is the specific epithet or species

Cedrus libani subs.*libani*

Common name is Cedar of Lebanon

Cedrus is the genus

libani is the species

subs.*libani* is the sub species

Fonts and text colour

Depending on the purpose of the label and the size of the label will determine the level of information to be put on the label. It should be clear, with a readable font like Arial, Verdana, Helvetica, Calibri, or Lucida Sans and usually white text on black cards or black text on white cards for contrast and therefore legibility.

Information that could go on the label

For bonsai tree-labels they can include a wide range of information including the following:

- scientific / Botanical name
- common name
- style of bonsai
- approximate age of bonsai
- owner or stylist
- maker of the bonsai pot
- origin of the tree ie Yamadori (collected), bought, grown from seed

Labels can be free-standing, placed on the table or set in small display stands with small wooden slots to stand them up. If labels are used they should be consistent in their design and the same type and level of information shown on each label.

Transporting bonsai trees

Bonsai trees can be easily damaged by transporting them to shows and some bonsai tree species are sensitive to changes in environmental conditions even during transportation. It is essential that care is taken in packing them into boxes or trays to go into a vehicle even for the shortest of journeys. Therefore before you transport your bonsai water it thoroughly to ensure it remains hydrated for the journey. Consider where any of the branches or trunk also need wrapping or protection during transportation.

Consider the weight and ease of lifting your bonsai in and out of the vehicle and carrying it by hand or trolley to the venue and inside as most bonsai shows or events are held indoors.

Ensure they are secured firmly within their pots as well as have sufficient space to avoid damage to branches or leaves during transportation. There are many methods used to pack bonsai into vehicles and too many to go into detail here but a few ideas include the use of wood, foam or polystyrene to separate trees or create holes in cut sheets to wedge the pots in the holes to reduce movement. Canes, cloth, towels and other items can be used to aid with supporting branches as well as different size boxes or trays with anti-slip matting on the bottom.

Staging bonsai trees at the show

Ensure that you know how long the journey takes to get to the show and the set-up time in advance to ensure you have sufficient time to set up your bonsai display especially if you are displaying more than one tree or setting up a multiple tree display like a shohin display.

Also, confirm the time by which your display needs to be fully set up and ready for the exhibition to be opened or judged.

On arrival at the show, obtain the details of where your display area is and confirm the method of access and if you can bring a trolley into the event and the best access method.

Make sure you have spare top dressing and moss if needed to fix any bonsai trees where this may have moved or come off during transportation. However, do not clean your pots or top dress your bonsai trees on the show or display area, do this in a tray to ensure the show cloth does not get dirty.

Have a clean cloth to wipe down the pots before placing them on your stand or display area and ensure the pot underneath is clean to avoid marking the show cloths on the benches or tables.

Camellia oil is useful to clean pots and leave them with a nice shine as well as bringing out the colour on wooden stands.

You can usually store trays and packing material and any tools or cleaning materials underneath the table or bench as this is usually hidden by the covering show cloth.

Ensure all elements of your bonsai display are set out as intended with the correct spacing within the allocated area, with accents, bronzes, stands, labels, and scrolls suitable for your bonsai display.

There will be a show steward at the show who can aid with any guidance or information on the day regarding any issues with your display area but they will not normally interfere with your arrangement or move any element unless there is an issue or problem.

Objections

After the judging has occurred, the results may be displayed by the judging table or awards set out by each individual tree or display subject to how the show is being run.

If you are unhappy with the judges' decision you should first check the specific show rules applied with regard to making any objections to the results of the judging prior to making any objections and raising these through the appropriate channels.

5. Different types of bonsai classes

There are a range of different classes at bonsai shows and each show will have a specific set, these should be identified in a show schedule with their criteria for each class. Here are a set of the typical bonsai classes that are used at the bonsai shows in the UK.

Table 2: Typical bonsai classes in the UK

Class type	Description
Evergreen	The bonsai tree must be an evergreen tree species to qualify for this class.
Deciduous	The bonsai tree must be a deciduous tree species that is also a broadleaf tree (as opposed to a deciduous conifer) to qualify for this class.
Conifer	The bonsai tree species must be that of a coniferous tree species and can include a deciduous conifer to qualify for this class.
Chuhin	The bonsai tree must fit within this size category for Chuhin.
Tropical tree	Tropical species of tree to qualify for this class.
Shohin display	Shohin display of shohin sized trees usually part of a wider 3, 5 or 7 point display.
Mame display	Mame display of all bonsai trees that fall within the height criteria for Mame and usually in 3, 5, or 7 point displays
Native	UK Native tree species only to qualify for this class
Club display	Collection of bonsai trees owned and displayed by members of a bonsai club.
Best Flowering tree	Bonsai tree species that are in actual flower at the time of the show.
Best tree species classification	This approach has not been used generally due to the sheer range of tree species but could be a potential future approach to bonsai classes.

6. Different types of bonsai awards

Based on the typical bonsai classes, here are the types of awards that can be won from entering those classes and what the likely criteria for awarding them might be.

Table 3: Examples of bonsai awards

Examples of Award types	Description
Best in Show	This is an award that goes to the highest scoring tree overall across all classes within a show
Best Evergreen	This can only be awarded to an Evergreen tree species and one that scores the highest points within a show.
Best Deciduous	This can only be awarded to a deciduous tree species that is also a broadleaf tree (as opposed to a deciduous conifer) and one that scores the highest points within a show.
Best Conifer	This can only be awarded to a Coniferous tree species and can include a deciduous conifer and one that scores the highest points within a show.
Best tree/pot combination	This is to be awarded to the tree with the most points for the tree/ pot combination.
Best Chuhin	Based purely on the best tree within this size category.
Best Tropical tree	Awarded to the best species of tree that is a tree species from a tropical origin.
Best Shohin display	This is for the whole Shohin display as shohin are rarely shown as individual trees and usually part of a wider 3, 5 or 7 point display.
Best Shohin tree	Based purely on the best tree within this size category.
Best Mame display	This is for the whole Mame display as Mame are rarely shown as individual trees and usually part of a wider 3, 5 or 7 point display.
Best Mame tree	Based purely on the best tree within this size category.
Best Native	Awarded to the native tree with the highest score.
Best tokanoma / Overall display	Awarded to the best single tree display usually based around the stand, scroll, accent and single tree with the highest points regardless of species but for Bonsai size class and above.
Best tree species classification	See the tree classification family groups
Best Club display	To be awarded to the best overall club display
Best Accent	To be awarded to the best accent regardless of the bonsai tree and display
RHS Award Banksian Medal	RHS Award to the overall Show winner

7. Native trees of the UK schedule

Here is the list of the UK native tree species that are eligible to be entered into a Native Tree Class.

Table 4: Native trees in the UK

Common Name	Latin Name
Field Maple	Acer campestre
Alder	Alnus glutinosa
Strawberry tree	Arbutus unedo
Silver Birch	Betula pendula
Downy Birch	Betula pubescens
Common Box	Buxus sempervirens
Hornbeam	Carpinus betulus
Dogwood	Cornus sanguinea
Hazel	Corylus avellana
Midland Hawthorn	Crataegus laevigata
Hawthorn	Crataegus monogyna
Spindle	Euonymus europaea
Common Beech	Fagus sylvatica
Ash	Fraxinus excelsior
Sea Buckthorn	Hippophae rhamnoides
Holly	Ilex aquifolium
Juniper	Juniperus communis
Common Privet	Ligustrum vulgare
Honeysuckle	Lonicera perclymenum
Crab apple	Malus sylvestris
Scots Pine	Pinus sylvestris
Black Poplar	Populus nigra subsp. Betulifolia
Aspen	Populus tremula
<u>Wild Cherry</u>	Prunus avium

Table 4 continued: Native trees in the UK

Common Name	Latin Name
Bird Cherry	<i>Prunus padus</i>
Blackthorn	<i>Prunus spinosa</i>
Plymouth Pear	<i>Pyrus cordata</i>
Sessile Oak	<i>Quercus petraea</i>
English Oak	<i>Quercus robur</i>
Purging Buckthorn	<i>Rhamnus cathartica</i>
Alder Buckthorn	<i>Rhamnus frangula</i>
Eared Willow	<i>Salix aurita</i>
Goat Willow	<i>Salix caprea</i>
Grey Willow	<i>Salix cinerea</i> subsp. <i>oleifolia</i>
Purple Willow	<i>Salix purpurea</i>
Elder	<i>Sambucus nigra</i>
Whitebeam	<i>Sorbus aria</i>
Rowan	<i>Sorbus aucuparia</i>
Service tree	<i>Sorbus domestica</i>
Rock Whitebeam	<i>Sorbus rupicola</i>
Wild Service tree	<i>Sorbus torminalis</i>
Yew	<i>Taxus baccata</i>
Small leaved Lime	<i>Tilia cordata</i>
Large leaved Lime	<i>Tilia platyphyllos</i>
Wych Elm	<i>Ulmus glabra</i>
English Elm	<i>Ulmus procera</i>
Wayfaring tree	<i>Viburnum lantana</i>
Guelder Rose	<i>Viburnum opulus</i>