



OFFICIAL PUBLICATION
OF NZBA

BONSAI TIMES



CLUBS

Auckland Bonsai Society

President Louis Buckingham—09 292 8473
Contact: office@bonsai.co.nz
Sec: 21 Cherrington Rd, Clevedon
Meetings: 2nd Thurs 7:30pm Auckland Horticultural Council, 990 Great North Road, Western Springs, Auckland <http://sites.google.com/site/aucklandbonsaisoc/>

Avon Bonsai Society

President Lindsay Muirhead—03 942 5331
Sec: Alison McIntosh, 2/15 Celia St, Redchiffs, ChCh
Contact: alisonmc@clear.net.nz
Meetings: 1st Wed 7:30 Isleworth School, Farrington Ave, Bishopdale, Christchurch

Bay of Plenty Bonsai Society

President Claude Hendriske—07 5423 5287
Contact: maxeug@xtra.co.nz
7 Smiths Road, Matua, Tauranga
Meetings: 1st Sun 1:30—4pm
Scout Log Cabin Hall Road, Matua, Tauranga
Website: <http://bonsaibop.googlepages.com/>

Blenheim Bonsai Kai

President Dave Hunt—03 577 8679
Contact: bonsaitech@actrix.co.nz
7 Hale Street, Blenheim

Bonsai Study Group

Bob Langholm—09 629 3662
Contact: bob-si@ihug.co.nz
41 Taumata Rd, Mt Albert, Auckland
Contact Bob for details

Christchurch Bonsai Society

President Wendy Gibbs—03 981 8594
Contact: chchbonsai@yahoo.com
27 Endeavour St, North New Brighton, Christchurch
Meetings: 2nd Wed 7:30 Cotswold Preschool, Colesbury St, Bishopdale, Christchurch

Eastern Bay of Plenty Bonsai Society

President Colin Churchill—07 323 7560
Contact: Colin_churchill@xtra.xo.nz
10 Porritt Drive, Kawerau 2075
Meetings 1st Sunday afternoons
Phone for details

Gisborne

Heather Deere—06-868 9519
Contact: Tetia@slingshot.co.nz

Gore Bonsai Club

President Lois Davidson—03 208 6644
Secretary Helen Whyte 8 Margaret Street, Gore
Contact: r.hwhyte@xtra.co.nz—03 208 6793
Meetings: 2nd Sat 1:30 Feb/Nov Except May/June
Phone for details of venue

Hamilton Bonsai Club

President Peter Mudie—Ph 07 871 9510
Contact: peter@lrd.co.nz
Secretary 22 Normandy Ave, Melville, Hamilton
Meetings: 2nd Sun 2pm May/Sept then 2nd Wed 7:30 Feb/April and Oct/Dec at Glenview Community Centre Cnr Tomin Rd and Glenview Tce, Hamilton
Website: www.hamiltonbonsai.co.nz

Hawkes Bay Bonsai Society

President Joyce Duncan— 06 877 8360
Contact: iansayer@xtra.co.nz
107 Riverbend Road, Napier
Meetings: 2nd Wed 7:30 Clive Community Hall, Napier

Matamata Bonsai Club

President Graeme Hancock
Kaimai View Garden Centre SH7, Matamata
Meetings: By arrangement contact Graeme

Nelson Bonsai

President Nigel Sutton
Contact: Nigel.sutton@ihug.co.nz
11 Torlesse Street, Wakatu, Stoke, Nelson 7011
Meetings: 1st Mon 7:30 (Except Public Holidays)
Nikau Gardens, 411 Nayland Rd (Summer) Stoke Hall, Stoke (Apr/Aug)

New Plymouth Bonsai Club Inc

President Glenys Jackson— 06 753 9644
Contact: mrep@clear.net.nz
4 Waiwera Place New Plymouth 4312
Meetings: Last Sun 2pm Royal NZ Foundation for the Blind, 131 Vivian, St, New Plymouth

Otago Bonsai Society

President Brian Ellis— 03 467 9629
Contact: gjletts@xtra.co.nz
Sec: Jan Letts 41 Elliffe Place, Andersons Bay
Meetings: 1st Tues 7:30 Holy Cross Church Hall, Cnr Ajax & Richardson St, St Kida, Dunedin

Rotorua Bonsai Club

Jan Hansen—07 345 6339
Contact 11 Charles Road, Hannahs Bay Rotorua
Meetings: 3rd Sun 2pm St Luke Church Hall

South Canterbury Bonsai Society

President Jan Simmons - 03 688 2386
Contact bakfarm@xtra.co.nz
98 Poole Rd, RD 1, Timaru
Meetings 1st Wed Feb/Nov 7:30pm Art Centre, Gleniti Road, Timaru

Wellington Bonsai Club

President: John Costello
Secretary: Marilyn Hannah
PO Box 30-621, Lower Hutt 5040
Email: wnbonsaclub@paradise.net.nz
Website: www.huttcity.com/bonsai
Meetings: 1st Sunday of each month except January, 1.00pm Hutt Valley Tramping Club Rooms, Birch St Reserve, Waterloo, Lower Hutt

Wanganui Bonsai Buddies

President Neil Gardner—06 327 7720
Contact Walton@infogen.net.nz
49 Putiki Drive Wanganui
Meetings 2nd Sat 10am workshop 4th Sat 10am at members home
Contact Neil for details

REMINDER:

*If your information needs
amending please advise
The Editor*

YOUR COMMITTEE

PATRON

Keith Lowe MNZM

President

L Muirhead

L.dm@xtra.co.nz

0212458800

Secretary

Brian Ellis

secretary@bonsainz.com

Treasurer

Noel Plowman

penjing@actrix.co.nz

Committee

Louis Buckingham

Joy Morton

Les Simpson

Basil Bryant

Enquires and information:

EDITORIAL

Editor—Dianne Miller

penjing@actrix.co.nz

Telephone: 07 829 8887

Treasurer—Noel Plowman—07 829 8887

SUBSCRIPTIONS

2033 Te Pahu Road

R D 5

HAMILTON, New Zealand

4 Issues a year posted to your home

address NZ\$15 B/W \$35 Colour

Overseas add \$\$15 per year for postage

Contributions are welcome.

Closing dates for submissions no later than

INFORMATION

14 days before publication—mid Feb, May, Aug, Nov. All correspondence addressed to this magazine will be regarded as for publication unless clearly marked NOT FOR PUBLICATION. No part of this magazine may be reproduced without the written permission of the publisher. Bonsai Times accepts no responsibility for the return of manuscripts or photography.

Website: <http://www.bonsainz.com/>

From The President

As this newsletter comes out we are moving into winter, and I must admit I am enjoying the slightly warmer Auckland than the chilly south, although I have just had a great weekend with the Timaru Club celebrating their 30th anniversary well done to them and it was great to catch up with everyone. Dunedin and Christchurch club members also helped them celebrate. It was a very enjoyable weekend and I thank the club for inviting me down.

I must thank all who have put entries in for the 1st National Bonsai Show to be held in Christchurch at the time of the convention, we will be having a very good representation from both islands and I am sure that this will be the start of great event every three years and the owner of the winning tree or trees I feel will be proud to hold the Colin Churchill trophy for that time.

I would also encourage all clubs to think who they can put forward for the new Talent contest. These people will be the future of New Zealand Bonsai. If you are interested see your club secretary as details have been sent out to all, as well as the other National contests, The Dianne Miller Vision to Reality Award, The National Suiseki Contest with the winning local suiseki getting the Bob Langholm and Simon Misdale Trophy and the Joy Morton National Photographic Contest. Can all please note the closing dates for all these.

At the time of writing this a few of us are getting ready to go to Brisbane for the AABC convention, should be a great time for all.

I would also encourage all members to think about attending the Christchurch convention at Labour weekend, it will be a great weekend with a very good demonstrator in John Handby and amazing local talent.

Bye for now see you all in Christchurch

If any one has any great ideas for the association please contact me on L.dm@xtra.co.nz or 0212458800 look forward to hearing from you.

Lindsay Muirhead





***BONSAI TIMES
brings you the
inspiration,
motivation and
encouragement
to create
remarkable
bonsai.***





BONSAI TIMES

CONTENTS

9 Why?

Ponder that question then read the wisdom of Jeff Richards

10 Recording your bonsai

12 The Masters Voice

Rob Smith interviews Lindsay Muirhead at a recent Bay of Plenty Society workshop.

14 A Peaceful Bonsai Haven

Christchurch Bonsai Club show us their Silver Award winning display at Ellerslie

16 Gold Medal Winners

Beverly Van reports on Avon Bonsai Societies win at Ellerslie

17 Pine Fast Facts

Tips and information on species, styles and care of pines in NZ

24 Roots

Find out what happens under neath the soil

25 Otago Garden Tour

Club activities have begun. See what Otago have been getting up to.

26 Tips for Garden Tours in Thunder Storms

28 Notices/Addds

Inspiration and courage are two important personal traits one needs to be a successful bonsai artist. There are many challenges and several disappointments that have to be weathered. Being artistic helps but creativity is one of the most necessary skills. One has to have creativity not only in an artistic why but also when trying to source materials, trees, pots and teachers. One fantastic source is the annual conventions. When you attend you not only get the opportunity to met established artists, see amazing demonstrations and shop till you drop at the many stalls but you will also be inspired by the exhibition of local or national trees. Great contacts are made and friends established for life.

I recently attended the annual AABC convention in Brisbane, the exhibition of trees was outstanding and it was great to forge new friendships. It is important for our bonsai development in New Zealand that we take the opportunity to travel to overseas conventions as it helps to widen our perspective. It was great to see fifteen brave kiwi's taking part and it will be a big rewards for the clubs once these members return and talk about what they learnt and saw.

October is our annual convention being hosted by the Christchurch Bonsai Club. Grab this opportunity with both hands you will not regret it. This years guest artist is John Hanby a well respected talent from the UK. Also three of our own stars, Lindsay Muirhead, the current President of NZBA, Wendy Gibb and Tony Baywater who you will read about in this editions review. This year NZBA our hosting their first annual exhibition of New Zealand bonsai. What an incredible extra, book your space now. See you there.

Dianne



Comments from you

Lindsay Muirhead recently moved from Sunny Southland to Auckland here are some useful tips:

Inter Island Shift

When I first decided that my future was in Auckland I must admit I was concerned how to get my trees up there without costing the Company a fortune. I talked to both Allied Pickford and Crown and both came out to look at the trees and with suggestions on how to do it, Crown were going to pack all furniture into a container and then place all the bonsais in the top space and the whole lot would have been an approximate three to four trip by rail. Allied Pickford after a lot of talking came up with the idea of two portacombs 1.2 metre by 2.4 metre by a metre deep, and they were going to send them over night by Peter Baker Transport.

This is the option that I chose so they dropped them off on a Monday and I gave the trees a good water then packed them all myself and they picked them up late on the Monday and took them back to the depot and I believe they left Christchurch late on Tuesday

At this stage I had all my finger cost hoping for the best and with a lot of trust etc, on Thursday morning I rang Peter Baker North Shore Depot and asked had they arrived, I was given bad news they were taking photos of the damage etc. and I was told that they would be dropped off at Donnas place in Wackworth late on Thursday, I was there waiting from mid afternoon fairing the worst how would I

react to see all these possibly damaged trees?

The arrived late in the day and I was nervous as the truck pulled up and we started to unpack, but I did not need to be. They arrived in great condition just two small branches on a Cedar and a small chip on a John Pitt pot, I was very relieved.

So I have to advise an inter Island shift is not such a big deal I had more trouble with the furniture some fell off a forklift but that is another story

End result the trees are doing well and it is back home for some that I had bought up any way, and I am enjoying my time in the Auckland Club.

Lindsay Muirhead

Thanks for your comments Lindsay we will all have to take heed of these when moving or trying to transport our bonsai to the National Show held in Christchurch in late October.

If you have any handy hints we would like to hear about them. Remember sharing ideas helps us all to overcome some of our problems. We need all the help we can get in this game.

Remember this?





I used to drive my parents absolutely nuts with my questions when I was small – why this; why that; if this then that; but why?! I remember when I was about eight and we lived on our farm, my father had done something rather unpleasant, but quick and humane, to a bunch of kittens that a feral cat had deposited in one of our paddocks. I asked him why he was doing it, and when he explained why he had done it, I asked “but why?” This went on for several rounds, and in the end, the answer was, “because that’s the way it is!” In retrospect I feel that I am lucky that I did not get the same treatment as the kittens had received – just joking!

I still question things that perhaps I shouldn’t (I have never subscribed to the “There’s no reason why” philosophy); some of my questions have got me into hot water. Sometimes I question to get an answer, sometimes I question to get a reaction (not always the same thing), and sometimes I question when I already know the answer – at least I think I do at the time!

I have a bunch of bonsai questions that I have pondered over for many moons. Some people may know the answers, and some of the questions may not really have a definite answer, or there may in fact be multiple answers. In some

ways my writing of this contribution has clarified some points, whilst clouding others, but I decided “full steam ahead and damn the torpedoes” and go for publication anyway! I am not here to poke the borax, take the Mickey, or upset my fellow members of the bonsai fraternity, so please do not take umbrage at this wee article of mine.

Why, why should we never ever use a bonsai pot that is glazed on the inside? Yes, I know that the roots of the plants are supposed to “breathe” and that the exchange of gasses and other chemicals (osmosis/diffusion) carries on in this area of the plant. I know that all of these gasses and chemicals can come and go through the unglazed wall on the *inside* of a pot. But, what will happen if the pot is glazed on the outside? Will the plant die! No, probably not! Many pots are glazed on the outside, and we seem to be seeing increasing numbers of pots that are glazed on the inside, as well as the outside. Will the plant die in these inside glazed pots? Yes? No? No, probably not!

If these pots are a danger to our trees why then do they (i.e. mainly the Chinese) make pots specifically for bonsai that are glazed on the inside? Why have they been making bonsai pots that are glazed on the inside for hundreds of years? Do they export them all? Do they want to kill off half of the worlds bonsai? No, probably not!

Why then have Chinese bonsai artists been putting their bonsai (many of which appear to be quite healthy and have lived for decades or longer) into these glazed on the inside pots. Also, another piece of useless information, many of the ancient Chinese pots were glazed on both sides or made of porcelain, which is pretty much impermeable to most things.

We also put our trees, even if just for training purposes, into glass (sometimes), or plastic (often) pots or mica (old tyres) - these pots may be real or pretend bonsai pots, flower pots, or just common old margarine or ice cream containers. Most of these plants do live a good long life, quite often continuing until long after the plastic “pot” has biodegraded, and then the plant has NO pot! In either case it seems to me to be very rare that a plant is actually killed by the fact that it is in an impermeable pot, unless there are no drainage holes in the bottom –which is another story. So why, why can’t I put my tree into the glazed on the inside pot?

My next big why, is why can't I water my plants in the evening or at night, or late in the afternoon? Why must I water in the morning only! Yes, I know that watering late in the day is supposedly akin to going to bed with wet knickers on, or worse still going to bed and actually wetting your knickers – with all the consequences – from my childhood memories it is not very comfortable, especially once it all goes cold! But, when all said and done I am a warm blooded mammal, not a tree in a pot/park. So, why!

In most places doesn't it rain at all hours of the day or night? Does the tree put up its brolly, complain, or sing "rain rain go away" when it wants to go to bed dry! No!? So why? Is the tree aware of its wet or dry conditions? Can it shift if conditions are too wet? Can the tree prevent absorption of excess or untimely water? The answer is probably yes to some degree to these questions depending on the tree and its usual environment. In general in "nature" the conditions existed before the tree came along, so the tree would not have got much past the seedling stage if those conditions were completely unsuited to it.

So why must I water in the morning only; can I water more than once a day if it is hot, or dry, or windy, or if the tree is showing signs of dehydration? Or, do I skip the water until next morning and have the tree die on me? Or, but why, do I let common sense prevail, not be so pedantic, and go and water my tree when it is thirsty and or when it is convenient for me to do so – especially at the moment here in Hamilton with sprinkler bans in place? Where, or when, (why?) does one draw the line?

Why must I prune my tree at certain times of the year – spring, summer and autumn being the accepted times? Why can't I do it when I want to do it? Is there a difference in the trees growth patterns between these two options? In "nature" trees get pruned at any time of the day or night, or on any day of the year. Rain, hail, wind, snow, hot, cold, lightning and animals having a munch goes on all of the time – each of these natural actions have some kind of damaging effect upon the tree, i.e. they "prune" the tree. Why are some of the most prized and sought after bonsai trees world wide Yamadori (i.e. trees collected from the wild.), their bodies having been formed by a number of the above actions over a period of many years. So why must I confirm to the correct pruning times? Yes I know that not every tree purloined from the wild is a thing of beauty so bang goes some of my argument, but we will come back to that later. So, why?

My next why, is fertilisers! OK, we all know that we must fertilize the tree and its soil to some degree or that the tree will die, as will the little organisms that we want to be in the soil and that actually *work* the fertilizer system. But do we? But why must we have "low this", "high that"? Why must we fertilise the trees at certain times of the year only? Yes, I do know the theory behind it all – well some of it anyway! But, why?

What happens to our trusty tree out in the great outdoors – either on a plain or in the bush, unless it is actually being farmed, it is not being fertilised in an organised fashion. In the natural scheme of things it is entirely random. When it rains or storms there will be a cocktail of elements washed down from the sky; there will be a number of chemical reactions going on with the lightning/thunder part of the storm. You can often see this effect in summer after a bout of inclement weather, in that apart from the fact that the plants look much cleaner and brighter, they also seem to put on major growth spurts.

The odd tree or animal dies and rots, and thus leaves its remains lying around for trees to absorb; the odd bird or animal "does its business" on, in, or over the trees, all of which adds to the collection of fertiliser available. Rocks break down slowly into gravel and sands, and then into soils, these various chemical combinations become the available fertiliser/nutrient supply. But this process is largely random in most respects, it may be partially seasonal, but it is still random; yet in most cases the trees still survive to a grand old age. So why must we feed our trees in such a regimented manner? Is it for our benefit/satisfaction/esteem/ convenience or for the benefit of the tree?

Why must we have a clean and tidy, weed and leaf litter free surface on the potting mix in which our tree is planted? We are allowed some ground cover or moss, but weeds are not allowed –why? Why, what is a weed? When I went to school, which admittedly is a few years ago, a weed was any plant in a position in which it was not wanted! Has this definition changed? If I want any little plant in with my big plant then it is not a weed – right/wrong? Is it fair to say that one person's weed is another person's ground cover? Why? Why not?

Why must we take away all of the leaf litter and dead birds, etc. that cover the potting mix surface? Why should we do it? Does this happen to our trees out on the plains, forest, mountains? No?? Does God Hoover up all the mess? If yes, where does he dump it all –shouldn't *WE* recycle it! Yes? No? Whatever? We may get the occasional equinoctial wind (or flood) that rips through the system and blows out all the rubbish, but it is not systematic, and in reality it just shifts the stuff around from one place to another – like me tidying up my potting shed – why on earth do we hoard so much junk, or is it just me?

So why, why do we have to have a spotless surface on our potting mix come winter and show time? Is it for looks or is it to get rid of all the nasty little buggers that are hiding under that leaf litter? If we could spray all of these wee bugs, and kill them all, why bother cleaning your pots surface when we can save on our fertiliser bills by using all of this dead stuff as a mulch – just like “nature” does. Why? Is it because we are always told that there is no such thing as a free lunch, so that instead of using all of this free stuff we *must* rush out and buy our fertiliser for things to work properly? Why? Are we all cloned or genetically programmed to act out this scenario? Yes/No/ Maybe? Why?

Why should the tree itself always be bright and shiny and pristine; well groomed and well fertilised, when the original bonsai (which were in essence copies of trees as seen in nature – literati/bunjing) were often the “runts of the litter”?

Why, when these trees were from seeds that fell onto stony ground, or onto soil that was too wet or too dry, or too hot or too cold, and therefore were not ideal specimens of their species; why were these trees “the chosen ones”? Why were the “original” bonsai not collected from the plains or the gentle rolling downs from relatively wind free areas that gave your perfect specimen. Was it because they were too big to dig up and shove in a pot, or was it because they were “a dime a dozen” and boring and people would rather look at a sort of “crippled tree” than a perfectly beautiful one? Why?

So why were, and why are, these bent up, beat up, half starved, raggedy arsed trees rescued from their precarious positions on cliff faces, hanging on by the skin of their teeth; why do we collect trees that are about to fall into rivers or lakes or the sea? Why did, and why do, people risk their lives & limbs to get these trees from the mountains, swamps, deserts, and frozen tundra, then put them in a pot, pretty them up and feed them to make them look “nice”? Why? Why bother? Why risk all, and pay big bucks for a fantastic Yamadori that is to be tarted up and put into the emperor’s new clothes? Why not leave the tree (to a certain degree) as it was found? Sure tidy it up a bit, so that it will fit into that special pot or fit on the shelf, cut off the mountain goat dags, kill the old bugs & spiders, and fertilise it so that it will grow and survive. Why? Why, because we do want it to survive, for a number of reasons!

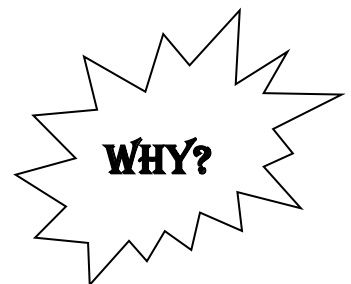
So why can’t these trees have a few rough edges - as we are trying to show these trees as an illusion; a tree in an imaginative setting!

Why can’t we all go out and make an ugly tree for a change? And no, I do not mean an underfed seedling or a stick in a pot! And (again) please do not ask me to start an Ugly Tree Competition – at least give me a year or so to think about it!

Potting mixes - God forbid! Why must there be so much hair pulling over this subject, why is it so political and subject to so much hot debate? Well, I don’t know, and I am not going there! Well, not this time anyway! Why? Why, I’m not really sure!

All of this leads to one final question (Well, we can all probably all think of a few more!), why do we have rules for bonsai and their cultivation? Why do we need rules? Why can’t we chuck them all away and do what we like with our trees?

Why, because if we didn’t have rules then we probably wouldn’t have organised groups of people doing bonsai, reading bonsai books, and writing really switched on stuff for their bonsai magazines! And (again – who taught this guy English, and why did he bother?), lets face it we all need some sort of rules to guide us through the many and varied machinations and tribulations that we face in life. So, that is why we have rules in Bonsai even if they are the wrong rules and so that they can therefore be broken!



RECORDING YOUR BONSAI

by Peter Mudie

One of the important aspects of Bonsai that often gets forgotten is the recording of your tree's progress over the years. I have tried various methods from a simple notebook, a ring binder with pre-printed sheets, individual computer documents and database software.

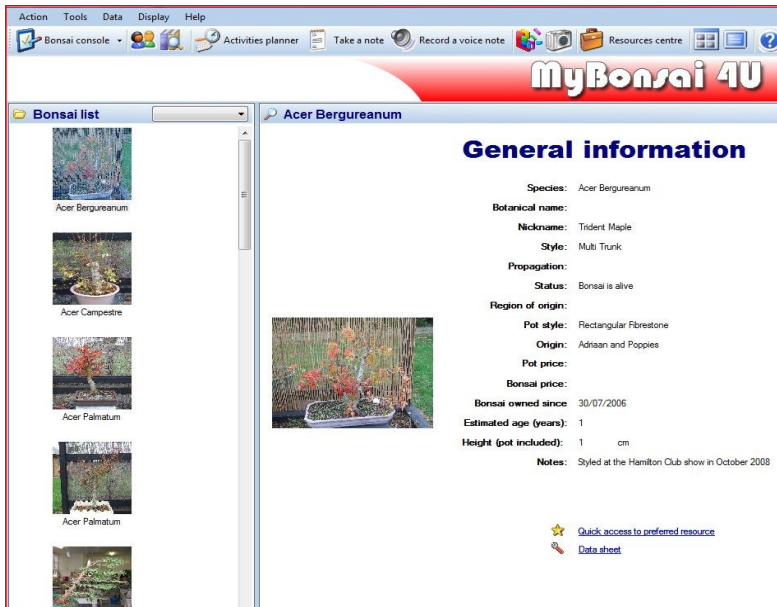
Recently I wanted to start a record on a couple of new trees I had obtained and looked at my old records and thought how messy they were to keep up to date.

As I work with computers for a living I started thinking on the best way of keeping the records up to date quickly and simply. I had thought about building a website using a database to be kept on a computer at home, but this would take too long to create so I went searching the web for an existing piece of software.

I found a couple of programs which were general hobbyist / collector type databases which had too many sections to be filled in with data I didn't care about, and a couple of others which were designed for the northern hemisphere with the database of plant species already filled in with trees we could not get and no facility for adding our own unique trees.

I finally found a program called MyBonsai4U by an Italian author. A free 30 day trial gave me a good feel for the software which I found easy to use and had sections covering everything I wanted to record about my tree's development.


The front screen shows pictures of all the trees you have put into the system and the basic details of that tree.



Editing the information about a tree is simple and you can record details such as: species, common name, style, source, cost, pot style, pot price, date acquired, age and height. There is also a free text section for your notes on what treatments / styling you have done and when.

Bonsai console - Edit

Insertion in the archive of a new bonsai or edit an existent one



ID insertion:

Species:

Botanical name:

Nickname:

Style:

Propagation:

Status:

Region of origin:

Origin:

Bonsai price: Bonsai owned:

Estimated age: Height:

Pot style: Price:


Notes:

The Photo gallery section for each tree allows you to put all of your digital pictures, with dates and notes in one place for each tree.

Pictures gallery

Pictures about bonsai that show growing or specific life moment

Gallery




30/07/2006 12/08/2006
1/04/2007 29/09/2008

Picture description

Date: 30/07/2006

Notes: As dug up at Tauranga



It only took me a couple of hours to put in all the pictures and basic information on 17 trees. Updating a tree with new styling notes and a picture takes a couple of minutes.

Other sections allow you to record Activities, Shows, Contacts, Maintenance, phytopathology (pests and diseases) and your library.

Registration of the software after 30 days cost 6.9 Euros (about \$15)

The web address for the software is http://xoomer.virgilio.it/mybonsai/english/eng_index.html

THE MASTERS VOICE

A great way to build the strength of your club is to provide a learning environment for your members. The association has produced a National Demonstrators List to assist your club in selecting a local artist who will be happy to teach, demonstrate and work closely with club members.

Recently Bay of Plenty Bonsai Club invited Lindsay Muirhead, our National President to speak and demonstrate at their club meeting. Here **Rob Smith** interviews Lindsay on his views and gets some interesting advice.



Members of the Bay of Plenty Bonsai Club were fortunate to host a visit by the Bonsai Association National President Lindsay Muirhead to their March Meeting. Most will be aware that as well as being an acknowledged specialist in the demonstration of the art of bonsai, Lindsay is also a very accomplished artist, who's paintings, especially of South Island scenes are in steady demand.

In talking with Lindsay during the luncheon break I was interested to gain some insight into what stimulates his creative juices and whether painting led to his love of bonsai or, was it the other way around. In short he felt that both mediums complimented and also supported each other.

“A lot of my paintings will include bush scenery, and I find myself constructing the painting of it, following along as though I was actually working on a tree—then when I am working on trees’ I get inspiration as to how I should attack my next painting”

What is some of the advice you give to your students? I asked.

“All students should involve themselves with nature—look at the trees out there that have been ravaged in winter by snow, or damaged by strong winds. The forces of nature, through time and exposure to the often, extremes of weather, are what give every tree a unique beauty and to hold this in your mind while working on your trees will hopefully be reflected in the results that you achieve. Also encourage students to read as many of the great books, especially those by acknowledged experts that are available—most of the useful publications are generously supported with some great photos so that students can get the widest possible perspective of styles and presentation.”

Lindsay what are you going to particularly demonstrate at this meeting?

"I have a relatively simple tree (Juniper media blauw—China) and what I want to achieve is something of the hard done by look that nature hands out to these trees which in their native habitat grow in the wild and are subjected to the forces of nature—therefore I will want to create a number of jins and sharia to replicate the results of broken limbs."

So how do you decide what you are going to do with the subject tree to achieve your result?

"I first study the tree from different perspectives and then sketch my design concept—then I proceed to replicate my sketched ideas of course one has to remain flexible here since during the process other ideas can be revealed, some of which may significantly improve the original concept. One needs to occasionally stand back and look at the progress from different angles to ensure that you are happy with the developing shape and dynamic of the tree."

At this stage I let Lindsay get back to his lunch and then looked at some of the members trees that would be the subjects of Lindsay's afternoon workshop.

It was pretty obvious that the members relished the opportunity to do work on their trees with the encouragement and guidance of one of New Zealand's extremely accomplished artists.

Bonsai is extremely lucky to have such a talent heading the national body.



Above: The tree and the beginning and right is Lindsay's sketch of the intended design.

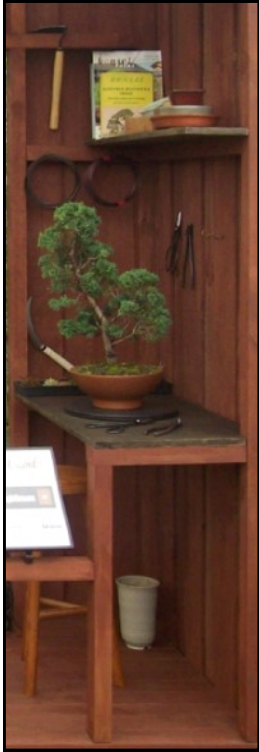
A PEACEFUL BONSAI HAVEN



Last year the Ellerslie International Flower Show lost it's rein in Auckland and moved to Christchurch. There was a very loud noise about this but for bonsai it opened a door. Both Christchurch and Avon Bonsai Club's exhibited and were extremely successful. Christchurch one a Silver Award and Avon Gold. The following reports cover their success and their displays.

At Christchurch's Ellerslie International Flower Show, the Christchurch Bonsai Society's silver-award winning exhibit at the show was anything but a 'peaceful haven' when, just three weeks out from the show, a major sponsor pulled out, leaving them up shed creek without a paddle. "We are very grateful to Sheds NZ who came to our rescue at very short notice." said Wendy, the Society's President.

The exhibit seeks to introduce people to the process of bonsai creation, instead of the more traditional showing of these miniature trees as untouchable works of art. Their New Zealand version of a Japanese garden displays the grower's bonsai collection using a mix of native and exotic background plants. There are panels made from New Zealand sourced frost cloth



instead of rice paper, and a reclaimed railway sleeper shelf held together with a Maori bone-carving lashing technique. At the front of the display, the bonsai grower's garden shed contains tools and other items used in the creation and maintenance of the bonsai, as well as a partly trained bonsai. "We wanted make bonsai more familiar and approachable. Our purpose for being here at the show is to encourage people to give it a go and at the same time promote our upcoming convention." said Moira, one of the three exhibit designers. The Christchurch Bonsai Society is hosting the New Zealand National Bonsai Convention in October this year, boasting tutorage from internationally acclaimed English bonsai artist, John Hanby. Displays of bonsai and a sales area will be open to the public. The Society also runs an annual beginner's class for those wanting to learn how to create their own bonsai.

Many of the exhibitors at the show are non-profit organisations and rely heavily on sponsors. The Christchurch Bonsai Society particularly wants to thank Sheds NZ, Accord Contract Interiors, Niwashi Garden Tools and Lighthouse Lighting for their generous contributions to the exhibit. Discounts and borrowed plants were also greatly appreciated from Oderings Nurseries, Country Gardens Nursery, Magic Moss and Resene Paints.

So if you ever fancied testing your green fingers out on bonsai, stop by "A Peaceful Bonsai Haven" in the Armagh Horticulture Galore Marquee and you'll get all the information you need to give it a grow!



Avon Bonsai Society won a Gold Award at the recent Ellerlise International Flower Show. This is their display and award. Turn the page to read more.

GOLD MEDAL WINNERS



Twelve months of Exhibitor meetings, countless committee meetings and finding sponsors all proved to be worth while when Avon was awarded a Gold Medal at the Ellerslie International Flower Show held in Hagley Park in Christchurch in March. A lot of 'for and against' publicity had accompanied the Ellerslie Show regarding its being transferred to Christchurch from Auckland but for Avon members the medal was just reward for the effort put into producing a winning display. The actual construction took place over three weekends as most of the seven committee members worked during the week. But besides them were all those who 'manned' the display, answering innumerable and sometimes unanswerable questions. Questions ranged from, "Are any of these for sale?" to "How old is the big pine? (or one of the other bonsai)" Besides these people were members who helped transport large bonsai to and from the show. So altogether a major proportion of club members were actively involved.

Six days to keep bonsai in a marquee was a concern in spite of the cooler conditions so after three days a number of them were swapped for fresh ones.



Besides the opportunity to talk to the public, the five second glimpse of our display on TV1's Close Up programme, plus the interview on the morning radio show, there was huge interest shown in the bonsai themselves which we hope will now lead to an increase in the club membership. A most fascinating few days and we now know a lot more people understand the difference between bonsai, ikebana and topiary!

PINES FAST FACTS



It can often be difficult to learn about the care and maintenance of pines from reading material as one has to adapt the references between the Northern and Southern Hemispheres. It can also be confusing to understand the difference references made to the difference development stages of the tree, needles and branches. There are many species of pine and thousands of cultivars, so what do you do? I have tried here to unravel some of the mystery by cutting to the clear facts and breaking things down into seasons and jobs.

Identifying the species of pine that are actually grown in New Zealand and when seasons begin and end is an excellent start. If you want to grow pines don't allow yourself to be confused by all the information available. Pines are one of the hardiest of trees available for bonsai. They can prove to be some of the most challenging technique wise but what are we in this for? So let's begin our journey.

TYPES

Pines are known by their names of course but also by their needle type. Two, three and five needle. Two needle pines are easier to prune and grow than other types. There are ten species and many cultivars. Five needle pines there are nine types.

Lets first look at the species of pine that are most commonly grown in New Zealand as bonsai

JAPANESE BLACK PINE

Pinus thunbergii

This is the most commonly used pine for bonsai (overseas). The name refers to the blackish bark. It is a very strong tree and capable of withstanding the challenges of nature. Black pine are found clinging to cliff tops and hanging on for life down steep ravines. They can also be found alive and well in coastal areas and are surprisingly resilient to salt spray.

This natural survival technique makes it an idea subject for human intervention. In its natural habitat it grows tall and conical but the older trees are known to have spreading almost precarious branches. The bright green needles are long and firm.

It is best to use strong bold designs that express



its powerful nature.

Thunbergii is a two-needle pine, meaning the needles are arranged in pairs. There are ten species classified as two needle pines and the *Pinus thunbergii* has numerous cultivars, so it can get technical identifying the various ones.

JAPANESE WHITE PINE *Pinus parviflora*

There are 150 known cultivars of the



Japanese white pine.

It grows in a broad pyramid shape in nature and has tufts of short blue green needles. It has a pale grey bark and is grafted onto root stock as its own roots are not vigorous. Care is therefore needed to select a tree with the least noticeable graft.

Unlike black pines they are less forgiving if over pruned. Hard cuts can totally eliminate and kill new season's growth and branches. It is important that four or five bundles of new needles one each shoot remain in strong and medium zones and never touch weak zones.

JAPANESE RED PINE *Pinus densiflora*

A two-needle pine and is trained in similar way to the Japanese Black pine. In nature it grows into a quite rounded shape with dense foliage and a reddish-brown trunk

MUGO PINE - (Mountain pine) *Pinus mugo*

This pine has small needles which form



quite readily and make it most suitable for bonsai. In nature this pine grows dense and bushy and there are many varieties in cultivation.

RADIATA PINE - (Monterey Pine) *Pinus radiata*

A common tree found readily throughout



New Zealand. It is not very popular for bonsai as it has long needles and vigorous growth. Yet the tree has good potential as



it is quick to develop trunk girth. We should make more of this variety.

SCOTTS PINE
Pinus sylvestris

This pine has bluish-green needles which are carried in pairs and so it should be trained like the Japanese Black pine. There are many varieties including dwarf forms which are versatile in styling.

CARE AND MAINTENANCE

Because pines have different needle growth patterns they also require different development techniques. The first step to take is to make sure that your pine is healthy and strong. This means that the bud, candle and needle development is present on most branches. The needles need to have a vibrant colour with no browning or yellow appearance. The roots should be developed below the surface and strong.

A lot of the techniques in books and general discussion if practiced on an unhealthy tree will not develop the pine as stated. In most cases it will only complicate matters and end up creating an even worse problem for you to solve later on. It some cases it can

even kill the tree or branches.

Once you have recovered a pine from the wild or from whatever score you have obtained it the best course of action to take is first repot the tree, feed it and make it strong before you begin your design process.

REPOTTING

The best time to repot a pine is in the late winter. So when exactly is that? What you need to look for is when the days begin to lengthen and the temperatures begin rising. July to August is approximately the right time. This is when root tips begin to move and the colour of the needles starting to brighten. The sap flow begins so therefore by the time of the Spring equinox (when to days and nights are equal) it is time to think about stopping. The main point being it is not good for the newly repotted tree to be subjected to frost so make sure this doesn't happen, keep all your newly repotted material facing the morning sun.

The second time you can repot pine is late spring. This is when the candle elongation begins. The time ends when the candles are starting to stick out like a porcupine. Secondary repotting and the best time to collect pines are late summer and early autumn - March. There needs to be sufficient sunlight, and warmth to allow a small growing season for the pine to re-establish itself before winter arrives. This about the time of the Autumn equinox.

ENERGY BALANCING



With all pine bonsai the goal is to use refinement techniques to equalize the vigour of the tree. You have to understand that the apex and outer branch tips are by nature stronger than the interior and lower part of the tree. What you have to learn to do is in fact weaken the strong parts to promote the vigour in the weaker areas. This is the case for Black, Scots, Monterey, but with Mugo you are less aggressive and what about the White and Red Pine? Well that is a different matter again and can be the most difficult.

Well that is the theory but as with all things in life the theory appears simple but the doing of it can be difficult. More difficult still to do well. So let's just take this one step at a time. Small steps will lead us on a journey of discovery.

STEPPING BACK

Before you begin work on your bonsai first step back and observe your tree. Try and identify the strong, weak and medium growth zones. Identification of these zones is easy as the strongest is full of foliage and the weak zone is not. The strongest zone is usually the top of the tree as this is where trees put their energy. This is because most of the sun and air is received here. The weak zone is normally the lower branches.

To successfully grow pines an understanding of energy balance techniques is important. These are: Candle pinching, shoot pruning, needle plucking and bud removal. If candles and shoots are allowed to grow without pinching and pruning, they will unbalance the energy of the tree and compromise your design.

The branch of a pine starts out as a bud. This forms and develops into a candle in spring. The candle grows and the needles begin to open on it during late spring and summer. The candle extends and turns into a shoot. This shoot then in turn develops buds and the whole process begins again.

cess? Most of us know about candles and their need to be pinched, therefore lets begin our journey in the springtime.

CANDLES PINCHING – SPRING

The best time to pinch the candles is when they reach what I call the pineapple phase. This is around late spring when they are almost open. The Porcupine phase or change of candle into shoot indicates that the decandling time has ended.

Your bonsai is sitting in front of you a model of health and vigour. It's a wonderful day with spring in the air. Get a pen and paper and step back and observe your tree. Place a tri-



angle on you paper and mark the weak, medium and strong growth zones on your tree.

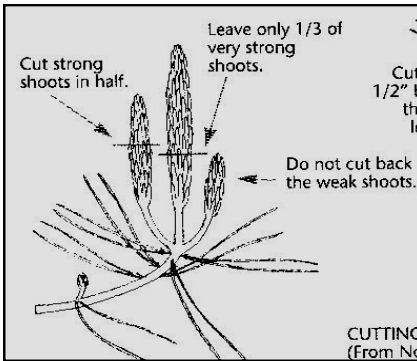
As said before the strong zones are usually at the apex, but sunlight is a determining factor in this. If your bonsai has been in an unbalance situation, up against a fence or growing half in and out of shade it could be growing stronger on one side to the other for example. Identification of your zones is easy as the vigorous lush growth is a strong zone and the other weak zone.

So where to do start the education pro-

Once you have identified the zones pinch off up to 75% of the candles in the strongest zone. Two weeks later remove 50-75% of the strongest candles this time in the medium zone. Don't remove any from the weakest area.

To pinch off candles use your thumb and forefinger to slightly twist the candle snapping it in half. On an established tree pinch off about three quarters of the candle. On an immature tree only pinch off a little. If you want to lengthen a branch don't pinch it at all. The pinch point is where new buds will appear the following year. By doing this you are redirecting the energy from the strong zone into the other two therefore balancing the tree.

SHOOT PRUNING – SPRING SUMMER



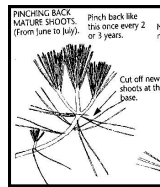
If this isn't done the candles will develop into shoots. These are extended candles with the needles starting to open out, looking a little like the top of a pineapple. The remaining candles that were not pinched back will now be shoots.

Shoot pruning is done to promote budding and to remove the candles. Therefore if you have pinched back your candles as above the candles that remained will now be turning into shoots and need to be pruned. We do this to promote bud growth. Pinch the shoots to the place you wish the branch to be, bearing in mind that where you pinch it to buds will start to form, therefore these will develop and become new branches too.

Shoot pruning is often only done on the stronger parts of the tree. Always use sharp shears and leave at least four or five groups of needles on each shoot. If you cut the shoot right back to the base it is possible that the whole branch will die.

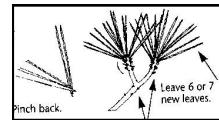
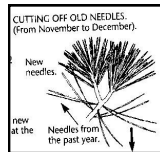
Pruning shoots is not an essential thing but is necessary to catch the candles that escaped pinching. If you let the shoot grow freely it will thicken the branch, therefore in young trees letting the candles go and then just pruning the shoots is a quicker way of developing the tree.

NEEDLE PLUCKING – SUMMER/AUTUMN



It is now mid summer and the needles have opened out and your bonsai is a lush green mass. This is now the time to think about needle plucking.

Needle plucking is done to allow the light and air into the tree. Light and air provide energy to the tree so it can form new buds and continue growing. The life of a needle on a pine is three years. It is important that we establish new buds to replace the needles that will fall after this time. What we need to do to allow the light and air into the tree is remove some of the older needles. Not the new ones.



We can work out which ones they are by the fact that they will be the furthest from the tip of the branch. Again start at the strongest zone of the tree. Some pluck the needles out with a pair of tweezers but you can cut them off close to the shaft. They will fall out later. It's not good to tear the bark as sap leaks out and this will introduce pests to your bonsai. If and only if the bonsai still looks too heavy in the strong zone can you remove some of this year's growth. When you pluck the needles always stop when at

four of five clusters of needles are still remaining on each shoot. If you get too carried away next years buds will not form and you will have a dead branch not a developed one.

On medium zones only pluck needs from last years growth and don't prune needles on weak branches. Just wait for them to fall off. Aggressive needle thinning begins is strong trees in mid winter and may continue through out winter as long as the tree are protected from the wind.



BUD REMOVAL

So you have done everything right as mentioned above and now it is mid autumn and you are rewarded with a burst of new buds so what happens now? If you leave to many buds intact the tree may become unmanageable in the spring.

This is our last step as we are now back to the beginning. It is important here that we remove any unwanted buds. The ideal time to do this is when you have finished your needle plucking. As the buds will have started to form on the shoots that were shortened back in the summer. Which buds do you remove? The buds that are growing too close together and the largest ones in the strong zone of your tree. The theory here is simple, the strong buds are removed in the strong areas and don't remove any in the weaker zones. If you want a branch to grow buds.

leave it. You must leave at least four buds on each shoot so don't get too carried away. You can knock them off with your fingers or if you don't think your fingers are nibble enough use a pair of twizzers. Whatever you do don't damage the remaining

BRANCH PRUNING

The other items that will need to cut off are branches that are not part of your design. Heavy branch pruning is done in late winter on white pines as the sap flow has dramatically reduced. This time is also fine for black pines but it can be extended to early spring. this problem. Otherwise protect from the wind and give your tree a handful of watering over the long dry sunny periods in winter.

Pruning is something that complements shoot pruning. They have the same principal. Shortening outer branches allows more strength to flow into the interior of the tree and refines the outline. It is mainly used to determine the direction of the growth.

FERTILIZATION

All plants need nitrogen, phosphoric acid and potassium (NPK) and well as trace minerals and other nutrients. There are many feeding regimes and methods which I will not get into here. Most of them will work for pines, the most important thing is to feed your trees if you want them to develop and grow. Use your eyes and the power of observation to chart your trees progress. It is best to learn by doing than reading theories.

Below are some points to take note of.

Young pines need super feeding (as they say) to encourage vigorous growth so you can then begin to develop them.

Start feeding your pine with nitrogen when the buds begin to swell in early spring and continue until late summer.

Stop fertilizing after the first decandling. The decandling creates semi dormancy so you are wasting your time. In the late summer as the heat abates begin feeding again.

Three year old needles on pines will begin to yellow in the late summer so do not mistake this as the tree being unhealthy. This is a good time to give bone meal and end the nitrogen.

It is important for your pine to feel the effects of winter therefore it is good to expose your tree to frost and the normal winter temperatures of New Zealand.

WIRING



At the end of needle drop.

WATERING

No matter what you do to the top or bottom part of your bonsai your total success depends on your understanding of the importance of correct watering. They say in Japan that it take three years to learn to water correctly. This does not mean it take three years to water correctly it means the time it takes to learn to tell the condition of your trees by watering. It is not difficult to hold a hose and sprinkle the water from above but it will take time for the tree to tell you if you are doing it correctly.

Every tree has its unique requirements and the best way to determine is your tree needs water is to place a chopstick into the root pad and if it comes out dry it is time to water. Placement also affects the frequency and where you water. From early spring to early autumn place your pine in direct sunlight, check and water daily. If it is damp over this period you will need to water less frequently, but if it is hot and dry you may need to water twice daily.

Most problems with pine come from drying out and poor location. If you want healthy pines you need to pay attention to correct positioning and understand that watering needs to change is the weather changes.

Things to look out for if your tree becomes stressed are firstly is the soil staying too wet. Is the sun not receiving enough sunlight or is the soil too dry and last but not least, is the root all so tight the moisture in not being received.

If your tree has been maintained correctly and is happy in its pot one of the main things you need to look out for is your winter care. In winter take care to check your pines for moisture the needles can transpire on warm sunny winter days and even more so in windy conditions. If it has been cold the roots might still be frozen and therefore the tree will be unable to replenish its water reserves. This will result in needle burn or the death of your bonsai. If you are in the deep south where there is snow it can be a good idea to snow cover the root zone to alleviate



Roots

What happens downstairs is important if we want those wonderful views from upstairs. Lets get down to the roots



Roots serve trees in two ways by stabilizing the plant in the ground and by absorbing water and minerals. The roots process these and send them up to the foliage to nourish the plant.

Bonsai do not need strong anchoring roots and these can be partially or completely removed. The fine feeder roots are the ones of primary importance for maintaining the health and life of the tree.

Root pruning is carried out to fit the tree into the bonsai container and to stimulate the growth of the necessary feeder roots. So when is the best time to pay attention to what happens beneath the soil?

FIRST ROOT PRUNE it is beneficial to remove all the soil by hosing and to reduce the root system by about two thirds. If there is a large ring of roots with lots of finer feeder roots present at the base of the trunk, then remove the tap root. Cut with a clean horizontal cut. If this is not the case it is best to remove the tap root gradually over a couple of seasons.

DECIDUOUS trees are the easiest. The best time to root prune is early Spring when the buds are swollen but have not broken. Deciduous trees must not be root pruned after the leaves have opened. This will be the death of your tree. A second chance comes later when the leaves have hardened. The tree can be defoliated and root pruned to encourage smaller leaf growth. However there is a considerable degree of risk and is not recommended for the light hearted.

FLOWERING EVERGREENS such as Azaleas take kindly to root pruning just after flowering before the flush of new growth. At the same time prune the top.

ATLANTIC CEDARS and **DEODARAS** and similar needle type conifers are best dealt to before the new buds burst to reveal their needles. Cedars have thick string like roots and there is not the appearance of the fine feeder roots as seen in other species. Care is needed when combing out the roots to remove the old soil as the thicker roots are often brittle and can break off leaving you with no roots at all. This is one of the reasons why growers are reluctant to re-pot. One solution is to wet the soil before starting.

JUNIPERS are tough, these can be tackled anytime, except mid winter or mid summer.

PINES in Spring before the candles have elongated or in the Autumn. As Pines are more the hardy trees the root balls are often dense, take care not to tear the roots away from the trunk.

Rootpruning should be done in a cool sheltered area, preferable indoors and as quickly as possible, so the fine hair roots do not dry out. Keeping the roots damp with a mist spray is helpful. Sharp tools are essential. After repotting make sure the tree is well watered and then placed in a warm sheltered place for a couple of weeks. Water only when the soil is dry.

OTAGO BONSAI SOCIETY



Garden Visit

As part of the Society's 2009 programme, Sunday 8 February was set aside to visit three of the member's gardens and collections.

Russ and Leonie Tait's garden was first on the list; the day was ideal with a very warm temperature. Fourteen members assembled and mingled around the garden which has substantially matured from a make-

over landscaping project which started in 1995. Before departing to the next garden in Mosgiel, we managed to fit in a cup of tea and scone.

The next garden Walter Gibson's a former member of Otago Bonsai Society at Mosgiel was a delight to visit. The number of interesting features are too numerous to mention here, however, from the front to the back boundary the meticulous detail and artistic flair to all the garden features was a delight to observe.

The afternoon continued on with a visit to Colin and Joy's Morton's bonsai collection, which always gives us the inspiration on what can be achieved with bonsai. Joy and Colin also extended their usual generosity by providing a BBQ tea, which was enjoyed by all.

Nursery Visit

On a Saturday morning in April, a good number from the Society including some of the newer members, met at a local nursery that specializes in New Zealand native plants. The balmy weather aided a leisurely search for suitable trees with plenty of material that would be a potential for bonsai. This provided an opportunity for some of the more experienced Society members to instruct new members in what to look for in nursery stock. We then visited another nursery with arrange of more mature trees and then finally some members rounded off the morning with lunch at a local café.



Above: Members at Walter Gibsons Garden .
Right: Maureen Trevor advising new members on tree selection at the nursery

TIPS FOR GARDEN TOURS IN THUNDER STORMS



What to wear:

Good Quality rain coat, water proof over pants, and tramping boots or water proof boots. Recommendation from the experienced trampers amongst us.

Getting lost going the long way around the huge puddle in the Auditorium at the left of the Italian Garden would have been avoided with gumboots or water proof boots.

Take up the offer of an umbrella if your rain coat is not good quality as being soaked through to the skin by the time the English Sensory Garden is reached is not such a good thing fifteen minutes into the tour.

Keep up with the tour guide:

Have your hip replacement surgery beforehand. Those of us who have, kept up well, those who haven't, didn't, and the tour guide had to keep checking that they were still there, especially going up to the hill top pagoda in the Chinese Garden. Never mind the rest of us had time to enjoy the view of the river and the spot in the Chinese Garden where the club has been asked to display a Penjing (Chinese Bonsai).



Shelter:

The Gate to the Chinese Garden is not much shelter for a group of 6 in a Hail Storm. The Japanese Gardens' large Pavilion would have been much better place to shelter overlooking the lake. Even in the pouring rain the view of the pine on the turtle island, with Japanese Maples in the background with their full autumn colour was spectacular. Even some renegade white Camellias who flowered with out permission, disturbing the serenity of the back drop that was meant to be all green, looked good.



Comfortable seating:

There would be large cushions on the seats in the Indian Garden Pavilion overlooking the river, but we're told they tend to get nicked.

Scoring free food:

Note to self - next time try to get to the Maori garden before they harvest all the camera. (Just kidding). All the produce from the gardens is given to charity or sold to raise funds for the development of the gardens.

The Tour Guide:

The Tour Guide was very interesting and knowledgeable. Lost me a bit though, when he was trying to explain the sun dial with its 40 something arks on which to tell the time in different seasons. He did let us into the trade secret though. They have service tunnels that let them drive the ride on mowers into each of the different gardens so the lawns aren't trimmed with scissors after all.

Frothy Coffee Ending:

Recommend the frothy coffee had at the end of the tour/meeting in the Hamilton Gardens Café. A bit more expensive than our usual fare (free instant coffee and briskets in the club rooms), but much needed for its warmth and nutrition.

Something very different to do for our Sunday afternoon Mothers-day meeting in May. In our 1¼ hour tour we only saw a third of the gardens on display in the Hamilton Gardens complex, so we have agreed we need to book another tour to see the rest. It was a wonderful tour with so much interesting information. Pity about the weather.



NZBA AWARDS & COMPETITIONS

It's that time of year again to start thinking about your entries to the awards and competitions run jointly with the association. This year also brings the National Bonsai Show and the Emerging Talent Contest. Both excellent opportunities to recognise and building bonsai talent.

Past years have seen a lack of compliance with the closing off dates and a number of late entries arriving at the convention. Please be aware that the organisers and sponsors of these events need time to set up the displays and judge the entries. Late arrivals causes upset not only to yourself but to the committee as well. The association feels you now know what events there are so in the future late entries will not be accepted. If you are not sure what the rules or criteria are please contact your local club first for information.

Information on all these competitions have been sent to your local club secretaries. If you are an individual member of the association you can still enter but will need to either contact our secretary, Brian Ellis, or check out our Website for entry forms and the terms and conditions. You may consider joining your local club, they would appreciate your support. Club contact details are inside our front cover.

You can still register for the coming convention in Christchurch. Registration forms are included in this newsletter. If you need any further information contact the organisers on 03 981 8594

Award	Closing date for receipt of entries	Submit Entries to	Rules & Information
National Bonsai Show	24 April 09 CLOSED	520 Pine Hill Road Pin Hill Dunedin	NZBA Website Secretary local Bonsai club
Emerging Talent	TBA	TBA	Local Club
Joy Morton Photographic Competition	16 October 09	520 Pine Hill Road Pine Hill Dunedin, 9010	NZBA Website Secretary local Bonsai club
Suiseki Award	16 October 09	520 Pine Hill Road Pine Hill Dunedin, 9010	NZBA Website Secretary local Bonsai club
Vision to Reality Award	1 October 09	2033 Te Pahu Rd R D 5 HAMILTON	Dianne Miller 07 829 8887

NEW ZEALAND NATIONAL BONSAI CONVENTION 2009

BEST OF BRITISH

23-25 OCTOBER—WORKSHOPS 26 OCTOBER

ST ALBANS SHIRLEY CLUB
269 HILLS ROAD
CHRISTCHURCH

Tony Bywater found Bonsai (or perhaps it was the other way round) in the mid seventies when he came across a book in the library entitled "Kamuti" which just blew him away. For those who have never heard the word before, it's the African word for Bonsai. He became a member of the Christchurch Bonsai Society shortly afterwards, has since served as its president for three years and has taught the beginners classes for the Society for the last twelve years. Tony has enjoyed workshops at national convention and elsewhere with Ben Oki, Joy Morton, Tony Bebb, Nobuyuki Kajawa, Salvatore Liporace and Lee Wilson.

Born in Malaya of British parents he came to New Zealand from the UK in 1974 and went to California in 1978 returning in 1985. Each time he moved continents, the growing bonsai collection had to be left behind and each time he arrived, a new collection started.

A lecturer by profession and an inveterate traveler, he has had the good fortune to visit a number of bonsai nurseries and gardens around the world, including several in Omiya township and elsewhere in Japan, in south west China and Singapore. He has a growing interest in the different traditions and styles of bonsai culture, especially the rather primitive style of many Chinese pensai and penjing. Tony will be your MC and will explore the idea of a New Zealand Bonsai tradition at the 2009 convention.

Lindsay Muirhead started in bonsai by purchasing a tree from Joy Morton at Gardenz in 1995 when he was living in Timaru. Moving to Christchurch in 1997, he took the beginners class at the Christchurch Bonsai Society and joined the club. Later he also joined the Avon Bonsai Society where he is currently the president.

Never content to do anything by halves and always looking to further his knowledge of bonsai, he has completed two advanced weeklong courses with Joy Morton and spent several days with Kevin Wilson at his school in the UK. He has had the privilege to work along side Salvatore Liporace and Gary Marchal and has also attended workshops in Australia with Michael Persiano and Marco Invernizzi.

Lindsay has a passion for collecting Yamadori bonsai and it is on this subject that he will be talking at the 2009 Convention.

Lindsay has been on the NZBA National committee since its formation and is the current president. He is also past president of the Christchurch Bonsai Society.

If you wish to be inspired by Tony and Lindsay then attend the coming convention in Christchurch 2009.

To book your place now contact your local club or the organizers: 03 981 8594

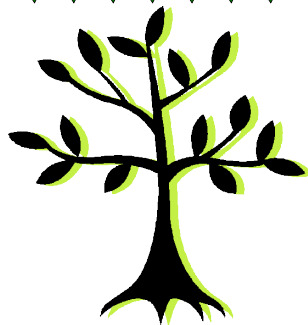
New Members

Pat Rutter - Mamaku

Julie Steffens - Christchurch

Jeff Omnet - Oam

Helen Bain - Christchurch



May great things grow from
this small beginning



WANTING TO MAKE A CONTRIBUTION TO THE NEW ZEALAND BONSAI SCENE Then subscribe now.....

Bonsai Times is the new look bonsai magazine for everyone.
Covering Club news, up to date reviews and information about coming events.
36 pages of pure bonsai pleasure.

Annual subscription for 4 issues only costs

Black and White:	\$15
2 years	\$30
3 years	\$45

NOW AVAILABLE IN COLOUR

1 year	\$35
2 year	\$70
3 year	\$100

Overseas Subscribers same as above just add \$10 per year for postage

Been trying to think of what to buy your best friend for their Birthday
How about a GIFT SUBSCRIPTION—Comes with a personal letter.

DVD FOR HIRE

TITLE	DESCRIPTION	FEATURES	Rating
Finding the Bonsai Within 98 minutes	Working with difficult trees. Ponderosa Pine Wiring Techniques	Andy Smith	7
In Full Circle	Japanese-Style Garden. Design and Implementation	D Slawson & P Krause	
Bonsai & Pottery		Alan & Beverley Van	
Bonsai at his home		John Naka	4
Juniper Forest Demonstration		John Naka	6
111-Tree Florida Elm Demo		John Naka	5
39 Tree Stewartia Demonstration		Saburo Kato	6
Two Shimapaku Plantings	Includes Rock Plantings	Yuji Yoshimura	6
US National Bonsai & Penjing Museum	Comments on trees viewed one by one.		7
Demonstration	Accent Plants	Kieko Yamane	6
Newstead 2 Bonsai Extravaganza 2006	UK selection display for the Ginko Exhibition	John Hanbys Newstead Bonsai	7

HIRE RULES

DVD's are available at \$10 per month each
 Alternatively you can hire 2 DVD's at \$15 per month
 To hire you or your club/society has to be members of NZBA
 Forward postage by NZBA
 Return postage to NZBA payable by the hirer.

To arrange the hire of a DVD contact

Les Simpson: Simmys@xtra.co.nz
Telephone: 07 823 2162

BONSAI TOOLS AND WIRE



JAPANESE WIRE
1 Kilo rolls \$65
100gm \$8



SCISSORS \$20
BRANCH CUTTERS \$35
WIRE CUTTERS \$35

Penjing Gardens
2033 Te Pahu Road
R D 5
HAMILTON
07—829 8887

Freight extra



Joy's Bonsai Studio

"The One Stop Bonsai Shop"

Bonsai School for Advanced Learning
Weekend Workshops, Pots Tools, Wire etc

Contact Joy.....

6 Torquay Street, Abbotsford, Dunedin
Phone (03) 488 4592 Cell 027 2248762
Email joys-bonsai@clear.net.nz

Tutor ~Joy Morton, Bonsai Artist & Teacher
Certificate's I, II & III Bonsai Art Academy, Sydney,
& Nippon Bonsai & Saikei Art Institute, Tokyo.



VANZ

Bonsai & Pottery

MAKERS OF QUALITY HANDCRAFTED BONSAI POTS
STOCKISTS OF TOOLS, WIRE, POTS, ETC

ALSO AVAILABLE, Private instruction, Saturday morning tuition, "Basic Bonsai" classes, bonsai grooming, consultations, repotting, restyling & bonsai minding services.



27 Raxworthy St.
Ilam, Chch. 8041
Tel/fax 03-3582-591
Mobile 021-1680-492
email VANZSAI@xtra.co.nz



SEND S.A.E. FOR POT CATALOGUE

FREELANCE TEACHER / DEMONSTRATOR OF ALL ASPECTS OF BONSAI.

- BEGINNERS TO ADVANCED -

Over 40yrs experience in Agriculture , Horticulture and Bonsai .

*New Zealand's No 1 Private Bonsai Garden
Bus tours and private visits by appointment.*

*Robert (Bob) Langholm QSM
41 Taumata Rd ,
Mt Albert.
Auckland .*

*Phone and fax.....(09) 6293662 or 027 286 3321
E-mail..... bob-si@ihug.co.nz*



BONSAI NEW ZEALAND LTD

Supplier of Bonsai Trees and Pottery

- > *Wholesale and retail*
- > *Bonsai of different sizes and age variety*
- > *Large range of multi purpose pottery*



**Come and visit our nursery at
21 Cherrington Road , Clevedon**

Ph: 09 292 8473

Fax: 09 292 8475

Email: office@bonsai.co.nz

Mobile: 027 226 2035

Free

Phone: 0800 696 226



NORTH CANTERBURY BONSAI

Beryl & John Vernon

Invite you to visit
**THE BONSAI DISPLAY
AND
JAPANESE GARDEN**

**3/71 Aikmans Road
Merivale
Christchurch**

To arrange a time

Phone 03 855 5411

Or 027 238 8192

Email: ncbonsai@xtra.co.nz

This
Space
Is
Available
To
Rent

ADVERTISE NOW



CEDAR
LODGE
NURSERIES

The conifer specialist
Operated by Graeme Sampson

Offering a large selection of trees suitable
for bonsai



63 Egmont Road, RD 2, New Plymouth
Phone: 06 755 0369
Email: Sampson@conifers.co.nz
<http://www.conifers.co.nz>



**Newsletter of the New Zealand Bonsai
Association Incorporated**

RETURN ADDRESS

**2033 Te Pahu Road
R D 5
HAMILTON
New Zealand**