



OFFICIAL PUBLICATION
OF NZBA

BONSAI TIMES



CLUBS

Auckland Bonsai Society

President Lindsay Muirhead — 09 576 7616
Contact: l.dm@xtra.co.nz
Sec: David Radue—09 535 79107
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 Beverley Van
Sec: Lyn Kennedy, 45 Claridges Road, Bishopdale, Chch
Contact: dhlekenedy@clear.net.nz
Meetings: 1st Wed 7:30 Isleworth School, Farrington Ave, Bishopdale, Christchurch

Bay of Plenty Bonsai Society

President Rebecca Fisher—07 570 1202
Sec: Sue Vercoe - 07 576 4874
Contact: jvercoe@xtra.co.nz
Meetings: Last Sun 1:30 - 4pm at the St Columba Church Hall, 502 Otumoetai Road, Otumoetai—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 9710
Contact: rhwlyte@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: Jeff Richards, PO Box 16194, 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 Neil McCorkell — 06 878 7230
Contact: mccorkell@xtra.co.nz
Secretary: Ian Sayer - 06 843 4717
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

Manawatu Bonsai

President Maria Donoghue
Vice President: Lynlee Wallace—06 353 7247

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 Ellife 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: 2nd Sun at St. Chad's Hall, Rotorua.

South Canterbury Bonsai Society

President Trevor Swaney - 03 684-5148
Secretary Alyson Guthrie—03 684 5363
Contact alysong@xtra.co.nz
F2 2 Clifton Terrace, Timaru 7910
Meetings 1st Wed Feb/Nov 7:30pm Art Centre, Gleniti Road, Timaru

Wellington Bonsai Club

President:
Secretary: Ken Coad
PO Box 30-621, Lower Hutt 5040
Email: Wellington.Bonsai@gmail.com
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
Secretary: Pat Kilmister—06 345 0294
2/8 Beckett Place, Martin
Meetings 2nd Sat 10am workshop 4th Sat 10am at members home
Contact Neil for details

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

Joy Morton

Les Simpson

Ian Gear

Dianne Miller

Enquires and information:

Editor—Dianne Miller

EDITORIAL

penjing@actrix.co.nz

Telephone: 021 217 9588 or 09 402 8080

Treasurer—Noel Plowman—09 402 8080

2 Williams Road

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From The President

Another winter approaching gives us all a chance to ponder what has gone on in our bonsai world over the last year. I know myself there has been a fair bit since our last Bonsai Times. We have had a very successful National Convention in Dunedin, very well run and tremendous knowledge given and great friendship with all our fellow bonsai friends.

Qingqun (Brook) Zhao gave us all great insights into Chinese style landscape. I feel a lot of people will be wanting to try this now and look forward to seeing the results in years to come. Many thanks from all who attended to the Otago Society for a great event.

We were fortunate that we had Lindsay and Glenis Bebb from Australia attend our convention, both Lindsay and Glenis are Directors of two world organisations - WBFF and BCI.

Recently I had the privilege to run a workshop and demo with our newest club in Palmerston North. What a great weekend - 23 people turned up. It is pleasing to see so many active people in a new club, I really enjoyed meeting you all.

Coming up in the Dunedin we have the South Island Bonsai Show being held at the same time as the World Daffodil Convention on the 28/29 of September. I have been asked to judge this and must say I am looking forward to it and hope to see trees from all over the South Island.

NZBA are looking at other options for the NZBA conventions going forward and we will keep you all advised on future plans, and I must say after being in Dunedin we need to keep Conventions going even if it is every second or third year.

Remember winter is still a time for us to evaluate our trees. Do some wiring and in the spring there's all that repotting. In closing just enjoy your bonsai.

Lindsay





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





BONSAI TIMES

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Appreciation for the efforts of others is all part of our role in bringing bonsai to everyone through NZBA. There are a number of people within New Zealand who make a huge contribution to the development of bonsai in this country. A few of these people fly under the radar as they say, even so it is important to acknowledge their efforts and this is up to you. All the committee members of your local clubs are dedicated people who plan and bring bonsai to your members. Without their efforts your skills and enjoyment would not grow. The efforts of the convention committee of the Otago Bonsai Society brought us all a delightful convention which provided those who attended an opportunity to learn bonsai from a different perspective. The hours of work and planning were a success and the Otago Club can be proud of their efforts.

Unfortunately there isn't another club which is prepared to host the next convention leaving New Zealand with a big hole in its bonsai calendar. Without these events bonsai in New Zealand will not grow the same and the fellowship and knowledge gained at these events will not be passed on. It is a sad day indeed. At this moment in time the committee of NZBA are investigating hosting the next convention themselves so all you need do is support the association if they are to achieve this goal.

Remember the old saying "one only gets out of things what we are prepared to put in". I must say I have been impressed these past few months with the contributions pouring in for the Bonsai Times. I really appreciate this as it makes my life so much easier as after five years my pot is a little empty. Thank you.

I would also like to say a special thanks to Ann Mudie who does all the proof editing for this magazine. Without all her hard work you would have been putting up with more of my bad grammar and spelling mistakes. Thanks Ann your efforts are appreciated and this contribution adds to the enjoyment of the magazine for everyone.

So today please say thanks to all those people out there who help you along the way.

Dianne



Lan Yuan

Lan Yuan - the Dunedin Chinese Garden

If the heart is at peace, why should one not create a wilderness even in the midst of town? All that is needed is a high wall to exclude the cares of men.

Chinese Scholar



This, the first of a two part article, covers the concepts and design of the Dunedin Chinese Garden. The second part will cover the plants traditionally found in Chinese gardens.

The strong links between Dunedin and China started in 1865 when the first Chinese arrived to work in the Otago gold-fields. Many stayed on and established businesses in market gardens, fruit shops and laundries. From the early 1900s there was increasing settlement and today the

strong link with China continues with an active Chinese community and Shanghai as our sister city.

The idea for a Chinese garden in Dunedin started with the local Chinese community who formed the Dunedin Chinese Garden Trust. The cost of nearly \$8million was raised by the Trust with additional funding from the Government, the Chinese Heritage Poll Tax Trust, the Community Trust of Otago and the Dunedin City Council. The Trust gifted the garden to the Dunedin City Council who now operate and maintain it.

The concept of a Chinese garden

The design of Chinese gardens is a separate art form drawing on three ways of thought - Confucianism, Daoism & Buddhism. Chinese garden design has its roots in Chinese landscape painting. To better understand the garden it is necessary to have an appreciation of Chinese landscape painting.



Each part of the painting should be in harmony as in nature. Strolling through the garden you should get the impression of being part of a three dimension landscape painting. The key features of a Chinese garden are water and rocks. These are in balance and harmony – the water is yin to the rocks yang. The water also represents the wise scholar who, like water, finds his own level. The difference between Chinese and Western gardens can best be summarised in the statement – “the Chinese build gardens, the West plant gardens”.



A Scholar's garden

The Dunedin Chinese Garden is a Scholars garden. Ming dynasty (1368-1644 CE) scholars, after a relatively short and prosperous career in the Emperor's civil service, wanted to continue their spiritual advancement so retired and developed a garden as an adjunct to their living areas. The garden was used for quiet contemplation as well as reading, writing poetry and practising calligraphy. There would also be buildings to entertain guests and small groups, linked by covered walkways. The design of the garden would reflect the owner's personality and create a feeling of serenity and romantic mysticism.

The design and construction of Lan Yuan

This is the only fully authentic Chinese garden in



the Southern hemisphere. The design is based on gardens in Suzhou, south of Shanghai, created in the 16th to 18th Centuries. One of these - the Garden of the Master Nets, a World Heritage garden, was the focus for the Dunedin design. The materials above ground (walls, rocks, paving, roof tiles, wood etc.) were all sourced from China. The buildings were constructed by the Shanghai Construction and Decoration Company in a warehouse in





Shanghai, dismantled and shipped to Dunedin. Forty artisans from the company travelled to Dunedin and spent six months putting it together, using traditional Chinese building techniques.

The rocks are sedimentary limestone from Lake Tai to the west of Suzhou. These rocks have been used in Chinese artwork since the Tang Dynasty (618-907 CE). 970 tonnes was imported, shipped in fifty containers. Much of this was used to create a mountain which is

important as in Chinese philosophy mountains form the connection between heaven (yin) and earth (yang).

The wood for the buildings is Chinese fir (*Cunninghamia lanceolata*) which is light but strong and insect resistant. It was aged for six months, and then coated with seven layers of a lacquer, based on tree sap, with fabric lining between coatings. The roofs are covered with handmade earthenware tiles, requiring a total of 400,000.

Water, as a key feature of Chinese gardens, gives the illusion of space. The jade colour of the water adds to the overall effect of tranquillity, softens the look of the water and hides the fish. The fish are goldfish instead of the traditional carp as these are not allowed in the South Island. Fish are important in Chinese gardens as the Chinese name for fish is *yu* - a homophone for abundance.

The gateway (*Pai Lou*) is an integral part of Chinese gardens. Earlier these were erected at the entrance to main streets, temples and government buildings. Notices were attached to publicise feudal ethics, rites and to flaunt someones virtuous behaviour or achievements.

The name of the garden, Lan Yuan, was carefully chosen as it means Orchid garden. Lan is associated with *Xin Xi Lan*, the Chinese name of New Zealand. Also the civic flower of Shanghai is *Yu Lan*, the white magnolia.



REFLECTIONS AND CONNECTIONS

This years Bonsai Convention was held in Dunedin. It was hosted by the Otago Bonsai Society and the leading artist was Qingquan 'Brook' Zhoa, an internationally acclaimed artist, from Yangzhou in China. Brook, as he wanted to be called, was a wizard of composition and lived up to his reputation as the master of landscape plantings. He gave everyone a clear and concise insight into the methods of constructing a Chinese landscape penjing. It was amazing to watch his fantastic second demonstration on day two when he worked his magic on a pine that showcased his skills in literati.

The following pages will take you along on the journey of discovery.





The convention began Saturday morning with the first demonstration led by Brook. After introductions and viewing of the material - a 'to die for' white marble tray and a selection of *Chamaecyparis* - work began on the selection of trees to form the landscape planting.

The centre piece was selected first and slowly but surely the surrounding trees chosen. Height, depth and character became part of the selection, the main tree being the dominant focus for the planting. The other trees need to work in harmony with this. Much thought went into the selection and it was interesting to see Brook often stand back and view the composition as he worked.

Once the trees were selected work began on the main tree. Older dead foliage was removed. The branches were thinned out and the odd branch removed to allow space and light into the trees. The main tree had a little friend beside it which created a great ying yang balance. You can see this from the picture on the right.





Once the trees had been placed the construction of the banks of a river or sea needed to be constructed. Brook had a selection of Otago stone, grey in colour. It was explained that the process for selection and placement was similar to that of the trees. First one has to choose rocks that are of the same direction and texture. A



mixture of sizes is needed, in height and dimension. When placing the stones these need to be balanced as one does with the trees. The larger stones take centre place with a balance of the smaller rocks to the side. Tall, flat, wide - all need to be balanced. Normally the stone would be ground on the bottom to allow them to sit flat on the marble tray but today they were glued onto the base with a grey coloured mortar. Once the stones were in place Brook cleaned around the stones and the tray with a small paintbrush. Time was given to allow everything to set before the second to last step of adding the soil. None of the trees were wired into place, just compacted around their bases by the soil mixture, within the rocks. After this miniature grasses were planted and a selection of mosses placed about to create an illusion of grass growing on the hillside.

Here you can clearly see the placement of the stones to create the shoreline of the planting. Notice the common direction of the grain in the stones. The direction of the stone placements is also grouped with the contrast of height and perspective.

Below grasses are planted in soil mix.



Right: Stones have been placed in groups with planting of grass and mosses surrounding them to create a natural view of a paddock scattered with stones.



Left: The completed landscape planting finished and displayed for everyone to view. The direction of the lower branches are the same, with the main group of trees on the left being forward to create depth, with the smaller group at the back. The flow of the rocks move in the same direction as the branches.

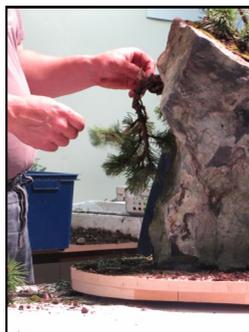
4 Ring Circus



Maureen Trevor, a regular bonsai demonstrator in Otago, worked on a root over rock pine. Maureen's material had been potted in a plastic container to allow the roots to establish themselves over the rock. It was taken from the growing on container and placed into a bonsai pot.



Sean Heseltine has been working on bonsai for ten years. He created a rock planting with three pines.





Jan Letts winner of the 2010 NZBA Emerging Talent competition created a group planting of beech. The container was also one of Jan's own handmade pots.



Joy Morton created a landscape planting with rocks collected in the Otago region. These were planted with a selection of trees some being native. The planting was done in three pieces as can be viewed below.





Our leader?

The fun and games from the NZBA Committee added a pleasurable and amusing interlude. The Merriment was a great diversion and brought great laughter and was entertaining to say the least.



Μιδδλε Εαρτη μεετο τηε Μιδδλε Κινγδομ

The group planting designed and created by Merry, Pippin, Frodo with the Wizardry of Gandalf.



AWARDS



NZ Stones

First:
Turtle Stone
Ross Dixon

Second:
Shoe
Beryl Vernon

Third:
Black Tray
White schist
Joy Morton



Above: Overall Winner
Turtle Stone - Ross Dixon



Overseas Stones

First: Wave Stone
Lindsay Muirhead
Second: Plateau Stone
Lindsay Muirhead
Third: Bird Stone
Lindsay Muirhead



Winner
Photographic Competition
Sean Heseltine

Joy Morton was the winner of both the BCI and WBFF Awards for Best Tree in Show.





THE EXHIBITION



Bend a Pine



The Second demonstration made by Brook was an amazing piece of work which inspired everyone in the audience. On the left is the pine that Brook was given. To the novices' eye this would have brought horror. To the more experienced a number of questions would have come to mind. Mainly "Now what on earth is he going to do with that?" Then the journey began.



Brook had a way of standing back and sizing up the situation. You could see the wheels turning in his head. At times (as above) he bent the branches this way and that.





Then the work began. It was obvious from the start that some heavy wire was going to be needed. It was good to see the good Kiwi way of applying it. Get it on there and make it work. Once the two trunks had been moved into place the decision had to be made as to which branches remained on top. These were individually chosen in a methodical fashion, wired into place and adjusted.



Above is a picture of the finer wiring on the apex branches. Brook discussed the best way to bend the branch down to get the best effect.

Once the design was completed it was time to pot. A wonderful primitive hand-crafted pot was used. The pine was wired into place. The end result appears on the cover of this edition.



Driftwood Style



Above: Joy attaching the tree to the driftwood.
Below: The juniper to be attached



Right: Sean preparing himself for the challenge

Driftwood style has been explored a number of times at conventions and when Joy Morton and her assistant Sean Heseltine raised themselves to the challenge it was

an informative and thought-provoking demonstration. Above is the wonderful piece of wood Joy selected. It was the remaining structure of an expired bonsai. It was stripped of its foliage and soaked in the fish pond for a long time to help with the bark removal. It was then carved and coated with lime sulphur to preserve the wood and give it the white looking appearance.



Whatever Happened 2



Sam Brierley is a budding bonsai artist from Whakatane. Sam is a man who is up for a challenge and when he purchased this juniper from Leo Jury's estate he certainly had one on his hands

Here is a tree I got from Leo Drury's estate. To put it bluntly it was one of the last of his trees that was left. I was told by a couple of people that it was left because it had too many things not going for it. The lovely ironing board holds the tree as it was when I got it presented to me.... without knowing what anybody else had thought and seeing the price (\$50) I very quickly snapped it up.



Leo was very good with his documentation and the first photo showed that it had been in his training for MANY years (think it's 47yrs ish). You can see by the last picture where I have taken it to since I received it. I was holding back from sending it on as an article because I wanted to get it into its intended pot (a low rustic round pot with no feet) next spring. It has beefed up some since this last picture. I am intending to strengthen the right hand side and soften the left. It is in a deeper pot for now as I altered the angle greatly when I received it and it was crying out for some root attention - this pot is just a stepping stone for the next one....



Art, Horticulture or Time – What is needed to be successful at Bonsai?



My wife, Susanna, and myself came to New Zealand towards the end of 2005. Although growing up with my father's Bonsai around me, I only really got stuck in since coming to New Zealand. The majority of my trees have been started from scratch here, either as seedlings, cuttings or dug up from all over the place. I have a couple of trees sourced from Adriaan and Poppie Engelbrecht. The Privets in the photo are pre-Bonsai that came from them a year ago. I am a member of the Manawatu Bonsai Association (previously also Hawke's Bay), but am a very bad club member in the sense that I do not get to club meetings. My work schedule as High School Principal and the closure of the Manawatu Gorge are comfortable, but lousy excuses. I would really like to get more people in the Tararua District involved in Bonsai to bring a society of enthusiasts closer to home here in Dannevirke.

David de Villiers

What is Art? It is easier to describe it as the way something is done -- "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others" is a definition found in Britannica Online.

What does this mean for the creation of Bonsai? To create an aesthetically pleasing Bonsai it is necessary to use Horticultural skill (the Science part of Bonsai) and then apply the concepts of imagination and creation (the Art part of Bonsai) to the living tree in front of you. Whether this is done through clipping, pruning and / or bending by making use of wire or clamps, do not matter as it all leads to an aesthetically

pleasing object. It is therefore very easy to explain that Bonsai is an Art form. Why is it then that we always look for Bonsai in reference sources, online trading sites and newspaper classifieds under gardening and not art?

This leads to the huge component of Horticulture that forms the basis of Bonsai. Yes, it is an Art form, but if you cannot keep the tree alive, you have no Bonsai. The concept of Living Art is an interesting one, but not only applicable to Bonsai. The art of Topiary for instance is another example. Landscaping could fall into this category as well. Although all of these things are pleasing to look at, the underlying skill in Horticultural aspects sit at the foundation of these Art forms.

What is it that grabs the attention of prospective Bonsai enthusiasts when they look at Bonsai the first time? It clearly is the aesthetic nature of the tree. When asked, the answer always relates to some or other aspect of the arty nature of Bonsai. When confronted with the reality of keeping a Bonsai alive, the awe and wonderment usually increases exponentially, but the reality is also that this is a full-on “hobby”. It is not only the horticultural expertise that is needed, but vast amounts of time to do right to your trees over time. I am currently in the position where I have to ask myself how many trees are enough. I guess this will be determined by the amount of time I have available to spend with the trees. Is this maybe the third piece of the puzzle?

In today’s world where time is “consumed” by the ever increasing demands of work, family life, attending to community needs and looking after oneself, the question is where to find the time. Maybe we have to look at this from a different angle. We use our trees to help us cope with the increasing demands on time. Time spent with our trees allows us to be more productive when it comes to the other aspects of life. It helps us to focus and it helps us to organise our thoughts. It helps us to achieve an inner peace that you usually do not get from the other life aspects.

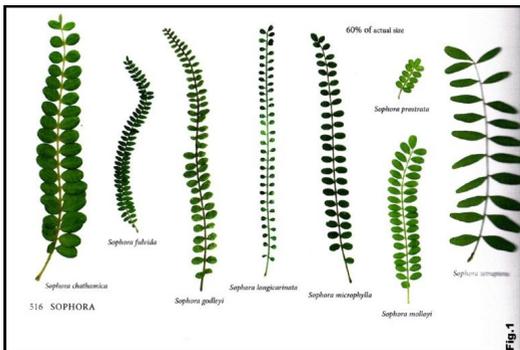
The circle is now approaching its starting point. When I do spend time with Bonsai, what is it that provides me with these positive outcomes? Is it the fact that I find comfort in the knowledge that I can apply my horticultural knowledge and be successful at it, or is it the fact that I have (sometimes) an aesthetically pleasing Bonsai as the final (until it grows out of shape again) product? Whatever it is, the interwoven connectedness of Horticultural expertise and Art creation, coupled with quality time spent with the trees, cannot be disengaged from one another. All three of these aspects are crucial to achieve success.

In summary it would then be correct to say that the art of Bonsai creation is dependent on horticultural knowledge and skill, the appreciation and knowledge of Bonsai as an Art form and lots and lots of time to apply these, to enable us to experience one of the most fulfilling “hobbies” that one can be exposed to.



Kowhai Revisited

In the last issue I (Malcolm Potts) said I had not encountered Waitakere (*Sophora fulvida*) or Papa (*S. godleyi*) Kowhais. Well, by enlarging and using the identification guide provided by Dawson & Lucas's *New Zealand's Native Trees* (Fig. 1), I have at last identified one in my collection! This tree is in the middle of its annual moult, so there is not a good example of a fully-grown leaf. However, a fresh new leaf, the dark insert in Fig.2, shows it cannot be anything else but *S. fulvida* or a hybrid with *S. godleyi*. The fresh leaves are rounded but as they mature, they become more oval.

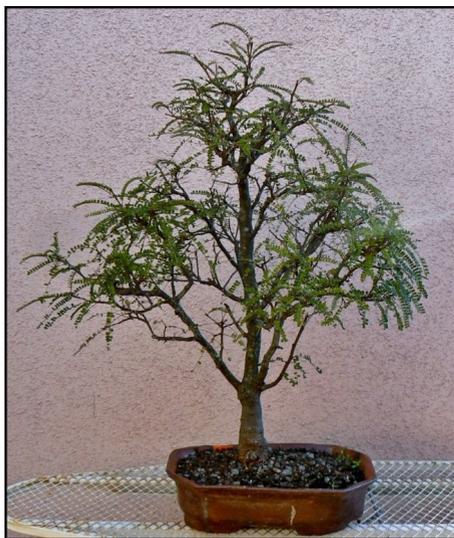


If you enlarge Fig. 1 to A4 size, that will represent the foliage at nearly normal size. As Dilmah says, "Do try it."



Azalea kurume kirin

In this locality usually flowers July/August, but this year the crazy weather has brought it into full flower in April.



HAMILTON BONSAI CLUB



It made a change for us not to be heading north of the Bombay's but the trip to visit five collections in Rotorua was well worth it.

After meeting up in Cambridge we had an easy drive along SH5 to the turnoff where we were to meet Peter and Jan, our guides for the day.

At our first stop we were joined by members of the Bay of Plenty Club and it was a fairly large group looking around Pat's collection of very interesting bonsai, including rarely seen native fuchsia. Then it was on to Peter and Jan's. They have an excellent and extensive collection with some superb older trees, many of which would provide a centrepiece for any collection.

Lunch was taken at Kathryn's place whilst we looked round her growing collection. The newly created display area showed the trees off very well. After lunch it was on to Neil's place where we saw his very nice large trees with wonderful backdrop

Our final stop was at Ivan's. Here we saw another great collection of trees worthy of any collection. A great deal of talented work has gone into creating these trees over many years.

At each of the collections we visited it was interesting to see how they had chosen to display their trees, several comments were heard on how ideas were going to be incorporated into displays back home.

Our thanks must go to all those whose collections we visited and for the refreshments provided by all of our hosts.



Whangarei Bonsai Club

Serena Dawson from Ngunguru near Whangarei has started up a new club. Well done and all the best. Their first meeting was in April.

Our first meeting was on the 14 April at my Ngunguru property. Although only three of us were able to come we really enjoyed working on our trees and having a shared lunch.

One member potted and lightly pruned a new honeysuckle which she had picked up for only \$1! It had many new buds coming on and will shape up in no time.

I considered drastically pruning my cryptomeria as it had lost some back branches and was looking decidedly 2-D. Perhaps a more compact image with the old leaders jinned and develop branches from some new shoots? I decided to mull it over and instead assisted Craig Walker with his swiss mountain pine. I had never worked on a pine before and Craig has not been practising bonsai for long so it was a learning experience for us both.

After agreeing the secondary trunk [on a twin trunk style], was over long and should be jinned Craig bravely allowed me to wield my new bonsai tools [which I have been coveting for fifteen years and wanted to show off!]. We then trimmed old needles off some branches which needed wiring and shaped them into a more mature, less upright profile.

I enjoyed showing off one of my pohutukawas which was in flower.

The next meeting will be on the 26th of May at my place, We plan to again bring a tree each and share lunch. I am hoping at least six of us can make it this time.

OTAGO BONSAI SOCIETY



April meeting of the Society was devoted to pines. Sean Heseltine and Joy Morton provided an introduction to the care of pines. This was followed by a workshop when members could work on pines they had brought to the meeting.

The tree of the month competition was a group planting for the Jan Mulholland trophy. This was won by Jan Letts with her Kahikatea group planting.



Comments

Thanks Dianne for a great Bonsai Times edition. It is wonderful to see the range of articles, and the number of different submissions this time around.

Thanks to Malcolm for his interesting and informative article on the Kowhai - just the sort of thing many wanted to see, most certainly much appreciated by more than just myself. Malcolm, I hope we will see more from you in the future; many of us are interested in our native trees, and I'm sure we all thank you for sharing your knowledge with us.

I have been eying up the *S.godleyi* at our local garden centre - very divaricating movements of branch and trunk, a bit slim, may be more suitable for smaller bonsai (? - can never tell in the garden centre!) Maybe when I finally get one, I'll buy two and pass one on to you.

Gordon Bowers

Notes from the NZBA Committee

Additions to the website

We are working on a section providing assistance to clubs. It will include ideas for your programme and how to recruit and retain members. Access will be by password for member clubs and we will let you know when this section is available.

Following on from his plea for photos in the last edition Peter Mudie would like to thank Margaret Hobs for her photos. He has used several of them already on the website and plans to use more.

Margaret has shown the way – now it's up to you to send in your photos.

Suiseki and Photographic competitions

In future there will be a maximum of three entries per person for each section of these competitions.

Next convention

It is proposed that this will be in April 2014 and we are currently exploring a suitable location, venue and keynote speaker. As no club has volunteered to host a convention in the next two years the overall organisation will be the responsibility of the NZBA committee. The convention will include the 2nd National Bonsai Show.



OBITUARY

In Pat Sansom we lost a lovely lady earlier this year. Pat had a great interest in bonsai along with her husband Ray. Pat started a group of people growing small trees in pots out of which the Otago Club was formed in 1979, with Pat being the first president.

Pat and Ray arranged for Dorothy Koreshoff to come from Australia for a weekend in Telford, Dunedin. There was a bonsai demonstration and workshops, a great weekend was had by all. This was the start of getting bonsai up and going in the south and created a huge interest in bonsai. The club grew with the help of others and the first exhibition was held at the Otago Museum. Pat and Ray then moved to Timaru in 1988 and joined the South Canterbury Bonsai Society. Both became presidents at different times and they both made a big contribution toward the organising of three conventions, which were all a great success. Pat and Ray were very active members and an asset to bonsai over the years. We all miss Pat. She will be a sad loss to bonsai.



WBFF World Bonsai Photo Contest 2013 Entry Form

All photographs submitted to the WBFF 2013 contest must be received by your regional coordinators not later than September 1, 2012.

Photographs should accurately reflect the bonsai being photographed. Photos that have been digitally altered beyond standard optimization (removal of dust, cropping, reasonable adjustments to exposure, color and contrast, etc.) will be disqualified. Additional photographs of the bonsai from the side and rear are desirable but are not required. Photo material must be provided in either JPG or PDF formats. One primary front view of the bonsai must be in color, and of a size between 20 x 28 cm (8 x 10 inches) to 40 x 56 cm (16 x 20 inches); photographic resolution should be at least 300 dpi and not more than 600 dpi. Text information concerning the WBFF photo contest entry should be provided in the English language using Microsoft Word 2007, or an equivalent program.

Submissions may be fully electronic (including an electronic signature of the person entering the contest), or on media in electronic form physically mailed to the regional coordinator. In the latter case, a physical signature on a copy of this entry form is required, along with the text data in electronic form.

Person Entering

WBFF 2013 Contest _____

Address: _____

City _____ State/Province: _____

Country: _____ Zip/Postal Code: _____

Contact Information:

Email: _____

Telephone (include country and city/area codes) _____

home: _____ office: _____

mobile: _____ fax: _____

Bonsai Information:

Bonsai Owner:: _____

Botanical name: _____

Common or local name: _____

Bonsai height (from soil line) (cm): _____

Pot Dimensions (cm) L: ____ W: ____ H: ____

Details concerning Bonsai (e.g. age of plant, location obtained, history of plant as a bonsai, as well as any other pertinent information concerning the entry you may wish to submit):

Continues on next page



WBFF World Bonsai Photo Contest

The World Bonsai Friendship Federation announces the beginning of the 2013 WBFF World Bonsai Photo Contest. The Contest is in memory of the WBFF founder, Saburo Kato. The WBFF photo contest originated in 1999 and was initially organized by Tom Shigemitsu, International Director to WBFF and supported by the Nippon Bonsai Association in cooperation with JAL. The contest begins immediately and submissions will be accepted by your regional coordinator until Sep-

tember 1, 2012

Two trophies will be awarded to the grand prize winner: the "Saburo Kato Memorial Bonsai Trophy" which the winner will be awarded to keep, and a large rotating trophy with his/her name engraved on it which will remain with the winner until the next WBFF contest is held. The awards will be presented at the World Bonsai Convention in China in 2013.

In addition to the grand prize winner, 5 runner up entries will be selected, and 25 additional as "Exceptional". Each of these 30 entries will also receive special awards. 169 additional entries will each receive "Honorable Mention Entry Certificates". Thus, 200 trees selected by the judges, representing all 9 regions of WBFF, entered in the contest will receive formal recognition. Photographs of these 200 bonsai entries will be exhibited during WBFF 2013, and a permanent record of the contest entries and winners will be available in full color book which will be available for order at WBFF 2013 and subsequently on the WBFF website.

The "WBFF 2013 Bonsai Photo Contest" will be conducted primarily via the internet. Entry forms and additional information will be available on the websites of each of the 9 world regions of WBFF, and the main WBFF Website as well. Entries submitted to each regional coordinator will be collated and judged following the submission deadline of 1 September, 2012. Each region is then permitted to forward up to 50 world class bonsai entries representing their region for the final judging in November 2012. Final results will be published in 2013 and all 200 photos will be displayed at the World Bonsai Convention in Jintan, China in 2013.

WBFF strongly desires and encourages participation from bonsai lovers from the entire world.

Certification:

By entering the WBFF 2013 photo contest, I hereby grant to the WBFF (1) a nonexclusive worldwide irrevocable, royalty-free license for WBFF to reproduce, distribute, publicly display and publicly present the photographs you submit, and (2) the right to use your name and country of residence in WBFF promotions and publications. I hereby certify that I possess full photo and text copyrights for all materials which are, or will be submitted to the 2013 WBFF photo contest, and that I am the copyright owner. I further certify that I presently own and have owned the plant whose photographs are being submitted for the WBFF2012 photo contest for at least 24 months,

Further, I have read, understood, accept, and have abided by all the rules of the WBFF 2013 World Photo Contest..

Name: (printed) _____
Signature : _____ Date _____

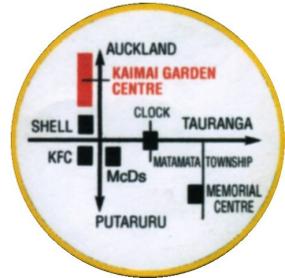
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Capalaba Qld 4157
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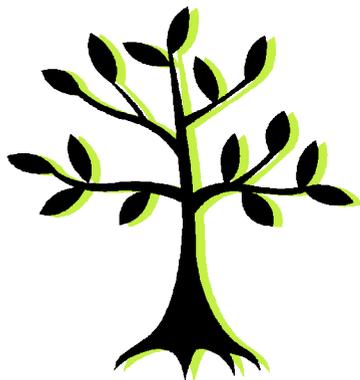


New Members

Barbara Crowley—Wanganui

Ian Williams—Nelson

Sandra Martin—Christchurch



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TITLE	DESCRIPTION	FEATURES	Rating
Bonsai at his home		John Naka	4
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	
NZBA National Convention Napier 2008	The demonstrations, speakers and exhibition trees		
NZBA National Convention Christchurch 2009	The demonstrations, speakers and exhibition trees		
NZBA National Convention Hamilton 2010	The demonstrations, speakers and exhibition trees	Robert Steven	
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	Keiko Yamane	6
Newstead 2 Bonsai Extravaganza 2006	UK selection display for the Ginkgo 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 a member of NZBA
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- * To arrange the hire of a DVD contact

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