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From The President

We have just had an amazing summer. I would think the best that I can remember for many years. Now we approach winter, it is not far around the corner so it is time to reflect on our trees and to make plans for further development. One of the exciting things about bonsai is that they are a living art work and you always need to do something.

Your national body has been busy planning our next convention to be held in May 2014 in Cambridge. This is going to be run by NZBA and we hope as many people as possible can attend. Planning is well underway with an exciting demonstrator to headline the convention.

It is time for clubs to start thinking about the New Talent competition as it was disappointing last year in Dunedin when we had to cancel because of lack of entries, these people are the future of your club.

We are now looking for entries to the 2nd National Show as well as the Suiseki and Photography competitions. The spring is a great time to take those photos, it would be great to have a record number of entries.

Some of our members have just had the privilege of attending the BCI Convention in China, I look forward to hearing about it and seeing the photos. In September Joy Morton will be one of three artists from Australasia doing a demonstration at the WBFF Convention. I know she will do very well (Go Joy).

In late 2014 the BCI Convention is going to be held on the Gold Coast, a great opportunity for us to attend an International Convention.

I ask again that clubs keep supplying info on what is happening in their area to Dianne, our editor, so we can all hear what is happening.

Finally in closing I hope we all have a mild winter and continues to get great joy out of our bonsai.

Lindsay





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





BONSAI TIMES

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Vision is a key skill in the art of bonsai. It comes in many forms. In the coming months all of us will need to have plenty. As the colder days arrive and our bonsai start their journey into winter slumbers it is time to get to work. Many may think now is the time for us to rest, no daily watering—well the rain is doing the job, pinching finished - sorry it's time to design, plan with the future and prepare for Spring.

I always enjoy the cooler months as it gives me an opportunity to observe and study my trees. Over the summer I have taken many photographs, viewed hundreds of trees as I go on long walks or drives in the countryside. It is a time to take note and collect ideas. Vision and purpose come into this. Our art is about reproducing an ancient tree from nature. How many of us actually observe nature, record it and then use those images and thoughts in our designs. Observation is another key skill. What actually makes a tree look old? Why does one tree in your collection look fantastic when another doesn't?

These questions all have their answers in nature. By observing old trees, watching nature do its work, using our eyes to take in the finer details will lead you on the path of getting the wow factor into your trees.

On a recent trip to Central Otago I was amazed by the trees. Here is a place that nature does it work. My camera just went nonstop and I learnt so much by studying the images. There is beauty all around us, we just have to look and as bonsai artists this is a skill we need to develop. Having vision is a gift.

The Second National Bonsai Show is to be held at the next NZBA Bonsai Convention in May 2014. Now is the time to get it all together and work on those bonsai. It is our opportunity to showcase our best. Spend this winter preparing those trees and I personally look forward to seeing the results.

Dianne



The Lady from Winton



Les Honeyfield, Auckland Bonsai Society, reviews the bonsai pots made by Fionna Burgess "The Lady from Winton"

Fionna initially came to my attention when I was trolling through trade me looking at all things bonsai, and I noticed that she was selling interesting bonsai pots and crescents. Some amount of chatter between several club members revealed that others had traded with her, and/or met her, was held in high regard and has since become affectionately known to us as "The Lady from Winton".

It turns out that Fionna is a member of the Gore (deep south) bonsai club and had become frustrated with both the selection of bonsai pots available down there, and the quality of their construction. Harsh climatic conditions were taking toll of whatever pots she could source, heavy frosts and snow were causing inferior pots to crack.

Fionna's solution was to start making her own. She joined the local pottery club, and following tuition and the usual start-up failure rate, decided to go the whole hog and set up at home. In Fionna's words, "the disasters are getting less and less now and getting into pottery was one of the best decisions I've ever made". However, the greater family were not too impressed with clay and stuff all over the kitchen table. As a result, exit hubby from part of his "man cave" as she needed space for a wheel, kiln, racks etc. Still, he can't be too unhappy as he now seems to have progressed to being head of despatch of what is surely a mushrooming enterprise. The wrapping of any product sent out is extraordinarily well done. *(This couple seem to excel at whatever they tackle.)*

Without denying Fionna's bonsai skill *(some of which has also appeared on trade me)*, we focus here on her pottery talent.



She initially began making round pots but then included crescent shapes, slabs for groups and more lately has gotten into oval pots.

All are fired twice to stoneware temperatures to avoid cracking in harsh conditions.

There are a range of finishes from greeny / brown glazes to heavily textured roughish looking units that Fionna calls "heavily grogged". These look to be really suitable for conifers or those

trees with knarly bark.

Many of the glazed pots are smooth while some have a riveted pattern applied.

Sizes range from small accent and shohin size up to trays around 52 cm long.

Being a free spirit, Fionna likes to do her own thing and rarely takes orders for pots as this affects her spontaneity. This does not mean that you may be able to twist her arm by giving her a brief, stating basic size / style / finish etc. and then see what results. If you can get her to agree to this, don't expect an instantaneous result as the process of making, drying, firing, posting etc. can take months. Just possibly you may get lucky and find she has the right thing sitting on a shelf ready to go.

Every pot is different and Fionna's prices reflect this - as a guide:

Small accent, shohin, mame	\$15 - \$20ish.
Crescents (small)	\$12 - \$20ish.
Crescents (larger)	\$30 - \$40ish.
Medium round (20 – 30cm)	\$30 - \$50 depending on pattern, rivets, glaze etc
Large round (30 – 36cm)	\$50 - \$60 as above

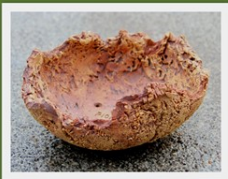
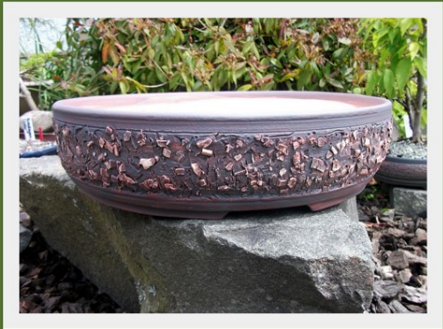
Given the individuality and the quality of product, I consider this to be excellent value.

Postage is on top of these prices but the impact of this can be mitigated by buying several at a time and the combined postage will be far less per item than a single piece.

I get the distinct impression that Fionna is overly modest. To both give and receive information about bonsai pottery, she has a blog on <http://www.howimakebonsaipots.blogspot.co.nz>. She is willing to impart any knowledge, history of success and failure on the subject quite openly to assist others.

She can also be contacted via email at howimakebonsaipots@gmail.com or through regular channels of contact on trademe where her user name is "cambium".

Some photos are presented on the following page showing Fionna's workspace and works in progress (*a good example of the range of styles she produces*) along with a selection of some finished pieces.





Yet again some comments from Peter Mudie, Hamilton Bonsai Club.

Whilst looking for an additional pot supply Peter came across a couple of nice looking pots on Trade Me. Fionna Burgess down in Winton (Fionna is a member of the Gore club) has started making pots and has been putting some of them on sale on Trade Me.

A relative newcomer to making Bonsai Pots, Fionna produces some very interesting pieces and her blog.

<http://howimakebonsaipots.blogspot.co.nz/>

Here she details her progress and shows a number of the styles and sizes she makes.

Please have a look at her site and keep an eye on Trade Me for her pots. We have had a couple of small ones and they are very well made. We shall be ordering some more from her when we can.



Paper Pots

This is a story of how Luuka Musich discovered out how to make cheap training-pots for bonsai.

With my trees asleep for the winter and with time on my hands, I thought of doing some pottery to make containers for my bonsai. Then I found this method of pot making on HBF (the Croatian bonsai forum), and having contacted a good friend of mine, Mario, I learnt the basics of the procedure that is now described in this article.



A selection of very cheap training pots that I have made using the method described in this article

The method for making the 'mix' to make the actual pots is very simple;

1. Gather some old newspapers, avoiding "glossy" papers from magazines
2. Tear the paper in strips and soak them in water for a few days.
3. After they are all well soaked, take some paper and mix it into a fine mixture (as though making papier-mâché).
4. Using the same amount volume of cement as the fine mixture of wet paper, add some fine **polypropylene*** fibers (just a finger pinch per two liters of cement; this makes the final structure stronger), and mix the fibers and cement together.
5. Then mix the cement and wet paper mix together until you get the nice and even mixture (*tip- first mix one half of the cement, and then the other).
6. Add some water if needed/too dry, but the mix mustn't be too wet, because it will make problems later on. The moisture I find appropriate is when you grab some finished mix in your hand and squeeze it hard, so that water only starts to show between your fingers.

** polypropylene fibers are usually used for strengthening concrete, protecting it against cracking; it has many other uses and is relatively easily available from builders merchants or online*



From left to right: the newspaper cut into strips, soaking in water, and mixing with the cement mix

Preparing the Molds

After the mix has been made, it is necessary to prepare some molds for the mix to be poured into.

You can use almost anything for the molds as long as it is water tight. It can be an old kitchen salad pot, all kinds of buckets, ice cream packing or an old lamp, whatever you have handy that is a good size and shape for a bonsai container. You can make more refined molds by shaping polystyrene or even by using plaster molds taken from your favourite bonsai pot.



You can make the pots legs (if the original mold doesn't have them) by simply making the pots bottom with the piece of polystyrene in which you cut out the spaces for legs with a scalpel and glue it to the bottom of the mold.

When you have the mold ready, coat the inside with a thin layer of oil (for instance cooking oil). This will stop the pot mixture sticking to the sides of the mold itself.



Applying the Paper Mix/Building The Pot

Always wear gloves when using cement; the lime in cement can and will cause burns.

First fill the legs by squeezing the material in with your fingers. Then put a layer of the crumbled smaller sized particles of paper mix over the whole bottom of the mold, and press the whole area into a flat, smooth mass. You can use your hands or a piece of polystyrene to help press the cement.

After the bottom of the bonsai pot has been made you can then start to build the walls of the pot.





When building the walls, press the mix against the walls from various directions, so that the pieces you add blend together well. When the walls of the pot are built to the desired height, smooth the whole surface with your fingers/palms (if they are too dry, spray the mix with a little water).

Finally, make the drainage holes at the bottom of the bonsai pot and some smaller ones for the tying-in wires. For these holes, bottle caps or similar items that are the appropriate size can be used.

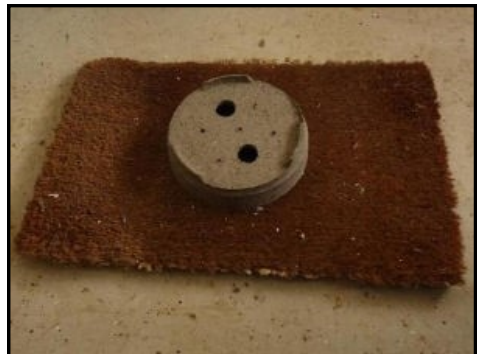
Taking the Pot Out of the Mold

Take the pot out of the mold when you are sure the mixture has cured properly. Trying to remove the new pot before the mixture had dried enough can lead to cracks in the walls or base of the pot or the legs can come away from the base

My pots were left in their molds for three days at 5°C, and each one came out easily. Higher temperatures will obviously leave a faster drying time.

Take the mold, turn it upside-down, bang it firmly against a flat surface and the pot should slip out of the mold (I used an old doormat to make certain the pot didn't break as it came away from the mold). The pot is then allowed to cure for another couple of days to ensure it has hardened all the way through.

Finishing the Pots





Newly made bonsai pots
being left to fully harden

These are the pots I made in
just a month...

For questions and tips contact
me on music.luka@gmail.com



A hand grinder and/or other grinding tools are used shape the pots roughly, and then sand paper is used for the finer finishing.

The pots can then be painted with paint suitable for colouring cement. And that's all there is to the process!! Using this process you can have some nice, lightweight and very cheap bonsai pots which can be used as training pots, or even as the final pots if you don't have the money for or access to clay/ceramic ones.



Pots painted with colours for concrete



Nobu's Wisdom

Les Honeyfield attended the workshop with other members of the Auckland Bonsai Society in December last year. He shares with us some of his experiences, knowledge and wisdom gained.



In December, Auckland club members were treated to a day with European based Japanese bonsai master “Nobu” at Lindsay Muirhead’s place.

Nobu stated that while there were differing ideological trains of thought in regard to bonsai development (traditional Japanese, European and American), in his view the most important was that focus should be on tree structure and health and that bonsai should reflect a tree growing naturally. Bonsai growers needed to carefully observe full size trees and understand what is important to them and how the environment affects development. This distinguishes the difference between bonsai artists and mere topiarists. Branch placement, jins and shari should all appear natural and not be imposed on a tree just to make it look like a bonsai creation. Badly considered efforts in this regard detract from bonsai value aesthetically and may well actually harm the tree.

The most important advice was that trees need water to survive. Watering is best done in mornings. Recent newsletters have addressed this, so enough said.

Secondly, to thrive - trees must have light. This issue was the main message Nobu focused on. Some species such as pines need full sun, and branches not getting enough light and shaded because of branches directly above them will not be healthy and may die. Other trees such as spruce and maple are not so dependant and can be placed in areas of dappled shade, but still require adequate light.

Growth is always toward light and care should be taken to rotate trees periodically should a balanced look be desired. Exceptions to this could be trees styled as literati or windswept where growth tends to be encouraged in one main direction.

Spring and early summer extension growth should be allowed to proceed unabated. While your trees will look straggly and a bit leggy (not great for display purposes) a number of positive things are happening which assists both tree health and structural development, described under.

Good upper tree growth is reflected in good root growth, through the production of auxins as noted last issue.

Extending growth starts out slowly which causes a desirable short internodal dimension (the distance between new leaves and shoots) which will become the basis of the trees highly ramified structure in future.

The rapidly extending growth creates shade over the inner leaves and shoots which inhibits further growth from these areas, stopping branching at this time and keeping leaves to a smaller size.

In mid-summer, the extending growth having influenced good root development and the readily available sap flow having increased trunk and branch girth can be cut back, generally to within two to four leaves from the main trunk or branch they originate from.

Cutting back and the associated thinning out of foliage allows an influx of light to the hitherto shaded inner growth.

The dormant buds will now extend as they are now the growing face of the tree, creating the fine ramification we are after.

Cutting back in mid to late summer allows enough time for late growth to occur and for it to harden off over autumn before the onset of winter.

This is essentially how Nobu addresses the issue of creating a good and natural structure.

Further advice from him is that trees in the wild rarely have branches thriving and in good health when they are shaded by another branch directly above it. This should be reflected in the design and structure of bonsai.

He advises that in his view, wiring of deciduous trees should ALWAYS be avoided while they are in a period of growth. The risk of wire cutting in is too great, and wiring of deciduous trees should be done at the end of these periods. Wiring of evergreens can be undertaken whenever, but vigilance is required to avoid damage through cutting in of wire.

Another piece of advice was in regard to creating or enhancing buttressing at the base of trunks of trees. He suggested that by placing a mat of sieved, shredded or finely cut sphagnum moss over the top of soil and kept watered well will encourage a higher level of surface or upper level rooting. This will cause quicker buttressing of the base of tree trunks as the top roots will be radiating from the edge of the trunk. The trunk growth is more pronounced from where the roots originate, thus the buttressing effect. The moss will also insulate the soil and help negate the adverse effect of summer heat. Decorative stones, ornaments, moss, accent planting etc. can still be placed directly over the top of or through the sphagnum moss.

Vision in the Countryside



In March

after much convincing from my two friends Anne and Francis I was persuaded to take my first hiking holiday which turned into quite an adventure. Three days of hiking in Central Otago. Much to my astonishment the journey turned into a visual fiesta. I had thought that this challenge would see me passing out in the middle of nowhere never being seen again, instead it opened my eyes to the dramatic landscapes of the south and endless

stimulation for my bonsai mind. The camera never stopped clicking. If I had any difficulty with keeping up it was because I needed time to look at the views, cherish the fantastic rocks and as often happens to us all to bend down and pick up that stone, toss it around in ones hand, hold it to the light and dream.

So how did all this begin? As part of Rotary the Otago Youth Trust holds tramping holidays to a number of locations in Otago. The trust is run by a group of volunteers. Their time and your donation make a contribution towards helping disadvantaged families have holidays in some of the same locations.



My quest started in Dunedin with a ride out to Sutton on the Taieri Gorge Railway. Recommended dramatic scenery with real history. We travelled in the older carriages to get the ancient goldmines' experience. After settling in and a good nights sleep our first hike was over nearby farmland. Here I was introduced to Schist in its natural environment. Rock was piled in the fields

metres high. Much to my amazement this stone, known for fabulous group planting bases or landscape gardening design has also been used as fence posts, gates, roof holders, and sheep corral sides.





These are some of the amazing rocks that had been exposed to the fierce winds of Central Otago. There was that thought that often comes to mind, it would be wonderful to just zap these down smaller to place them in your pocket to take home to create the best rock landscape planting ever of Saikei to die for. But of course this is not to be.

On our second day we went for a hike around an old salt lake. This experience was like going to Mars. Just walking into the lake under the amazing blue skies was enough to get the camera working. Of course the lake is dry and there is a huge salt pan but surrounding the area are amazing rocks, lichen, grasses, little caves and other interesting places.



You are only limited by your imagination in enjoying all the shapes. Do you see the old man with a huge nose looking out over all this wonder below? And above is an old ram resting after climbing the hills. He settles down to gaze out at the view over his pastures.

There were many old pieces of schist that had showed their history, this piece above having been used for a post, but then again it is unbelievable to think that this hard rock could have been drilled into like this. These rocks are really heavy and would take a strong person to lift and move, maybe horses were used.



The drama and dramatic views did not stop there. After enjoying the wonders of the countryside we returned to Dunedin and spent the next four days enjoying walks around the peninsula which surrounds Dunedin Harbour. After the usual visits to Larnach Castle and the Royal Albatross colony we ventured off the tourist route after being recommended stunning views from the far side of the peninsula. What a recommendation. These stunning vistas were our company as we walked out to Lovers Leap. It was very apparent that these shores see windy days. An opportunity to observe what nature sculpts and what we aspire to create by hand.



Here a father and son combination bow in the wind. I was reminded of how ones long hair spins and twists in the breeze.

Another mighty sight of an ancient juniper holding on for dear life. The roots had become exposed and the wind and rain had created a smooth surface giving the old roots the same appearance as the trunk.





The journey of amazing trees wasn't just confined to the countryside. In the nearby town of Nasby surrounding the local park, trees from different parts of the world grew in all their glory. These specimens grew towards the sky displaying their branches for everyone to see. My two favourites being the Wellingtonia and Lebanese cedar above. There are several features I enjoy checking out on established ancient trees like these. The way the trunk meets the earth, how the buttress flares and how the roots grip into the soil. The lower branches reach downward and the upper ones reach for the sky. Great Stuff!





The Moeraki boulders were our last stop and one was left wondering about their creation. These spherical rocks infilled with yellow crystals of lime truly leave one astonished about the forces of nature.

The one above I called The Globe as I could see the world in colour around the sphere.

I could not resist climbing into this monster broken up by the sea.



We live in an amazing world filled with enough inspiration to last a life time. Next time you go into nature, take the time to look around you and you might be in for a surprise.

I am often asked why I have a love of bonsai, what is it that draws me to this art. To me the answer is simple. Bonsai has the ability to make us appreciate nature. I like the way a tree can stop you in your tracks. Its majesty, its history, its grandeur standing there before you. Our art allows us to bring some of that into a pot so that others can have the opportunity to appreciate what is around them. It never ceases to amaze me how many people do not take the time to look at what is around us. My joy at the magnificence of trees has led me to an appreciation for rocks and as I have discovered I am not alone in this. Most bonsai lovers are crazy about them too. I believe that we have to learn to let nature be our teacher. Observation, photography, drawing and sharing our images give our mind the pleasure and memory it needs to assist us when we want to be creative. Without these experiences our skills will not grow as fast nor our satisfaction and enjoyment.

Ellerslie Flower Show



Jay van Lent, Director of Arko Exterior Architecture created this fantastic display at Ellerslie Flower Show in Christchurch. Jay said “ We entered this show to showcase what we are capable of in terms of using concrete to display bonsai. Our driving force behind this is that we

have approached the Christchurch City Council to look at the possibility of donating something like this to the city as part of the rebuild. Our aim is to create a public foundation and display area where bonsai can be cared for and passed on for everyone's benefit in a safe environment.” Thus far Jay has not had



much success with communications and has emailed us with this information as he feels it could be an interesting topic for discussion and perhaps assistance.

Please feel free to contact Jay if you would like to discuss this further.
Mobile 027 222 5876
jay@arko.co.nz

Hamilton Bonsai Club

At the April meeting Sandra brought along a lot of clay and gave a quick demonstration on how to make three different types of pot for use with our trees. Then it was over to us to have a go at making our own.

Some made 'pinch' pots by inserting the thumb into a ball of clay and pinching the sides until a suitable shape and size of pot was made. Air and wire holes were put in and decorative finishing touches added.



Others rolled out the clay and made freeform trays with raised sides.

A very messy evening that was a lot of fun.

Sandra had the pots fired and this are the finished results.



Auckland Bonsai Society

David Radue presenting Roy Furnell with the NZBA Presidents Shield as the overall Open Section points winner for the 2012 monthly tree display.



The monthly display competition winners



Gore Bonsai Club



GORE BONSAI CLUB - Celebrations

Thirty years ago in 1982 our club was born by our well known Joy Morton.

To celebrate our occasion we invited our foundation members Joy and Colin Morton to come down for the weekend of the 8 and 9th September 2012.

We were cunning, as well as the celebrations, we incorporated a workshop for Joy to help us with our trees.



Joy getting into it with her tomahawk.

Original members still here after thirty years, Colin Morton, Helen Whyte, Joy Morton, Carol Graves, celebrate by cutting the cake.





Before and after shots of some of the workshop trees.



Bonsai Code of Ethics From a Bonsai Point of View

I will be polite and bow my apex towards the viewer when greeted.

My branches will reach out as tradition permits and towards the viewer ready to show that I have nothing to hide.

No one branch will point towards the viewer.

I will accept all species as fellow bonsai.

My roots will stretch to all four corners of my pot in order to receive all healthy nutrients and communications.

My companions will keep their weight on a diaza or stand in order to be admired.

And above all no one will borrow my master's tools without permission.

- Joan Greenway

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BONSAI @ CAMBRIDGE
THE TOWN OF TREES

KEY DEMONSTRATOR: TONY BEBB



2 - 4 MAY 2014

Second National Show 2014

Guidelines and Rules

Objective

The National Show will promote the art of Bonsai by bringing together the best bonsai in New Zealand.

Rules

1. The National Show will normally be held in conjunction with a convention and will alternate between the North and South Islands.
2. The host of the convention must agree to the rules set down by NZBA

Pre-selection

1. Entries are to be submitted on the designated form together with a photograph of the bonsai.
2. Selection for the National Show is to be undertaken by a Judging Panel of New Zealand registered demonstrators to ensure a consistent standard.
3. There is no limit on the number of bonsai, including Shohin, which can be submitted for selection.
4. A maximum of four bonsai will be accepted per entrant (including native trees and shohin).
5. Bonsai have to be available for selection viewing up to 12 months in advance and may need to be taken to a central place for ease of selection.

Tables, stands and accessories

1. All bonsai need to be shown with stands and associated accent plants, figurines or stones. It is the responsibility of the owner or his/her nominated representative to set up and look after their bonsai.

Shohin

1. Shohin, which are to be less than 25cm in height, measured from the rim of the pot, will be the only separate class of bonsai.
2. Shohin is to be a group of three pots and will be judged as one. (Stand to be supplied by the bonsai artist).

Judging

1. The Master Demonstrator at the convention will judge the National Show. There may be additional Judges for other awards, such as from BCI or WBFF.
2. For the Native Tree Award (Keith Lowe Trophy), where the Judge is from overseas and may not be familiar with New Zealand natives, Keith Lowe will be invited to assist the Master Demonstrator. In the absence of Keith Lowe the NZBA will nominate a New Zealand demonstrator.

Awards

1. The best bonsai overall in the show will be awarded the Colin Churchill trophy
2. The best native tree (including native planting) will be awarded the Keith Lowe trophy
3. The best tree and pot combination will be awarded the Alan Van trophy.
4. In addition to the above up to six merit awards may be granted if the judge feels that these trees reach the required standard
5. All entries, including those in the Shohin class, are eligible for all awards except for the Keith Lowe Award which is for a New Zealand native bonsai.

Artist credits

1. A brief history of the selected bonsai must be provided to NZBA to inform the viewing public. This information will exclude the name of the owner. Previous artist(s) associated with the development of the tree should also be acknowledged.

Promotion

1. NZBA will promote the event in Bonsai Times, the NZBA website and other appropriate publications.

Entry

1. Entrants must be either a member of NZBA or of an associated club.
2. Application forms will be available on the NZBA website.
3. The closing date for entries will be advertised and no late entries can be accepted. Photographs of the Award winning and merit trees will be displayed on the NZBA website

National Show space allocation

1. A set size of area required for the National Show will be determined by NZBA; however the display to fit within this could vary depending on the number of bonsai accepted and their size.

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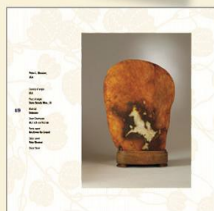
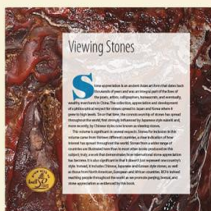
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The judges provided scores for each tree and stone entered in the BCI 2013 Photo Competition and those with the highest scores were selected for publication. The bonsai vary from deciduous to tropical trees originating from diverse countries, while many beautiful stones originate from different regions in the world.

The judges for stone appreciation were: **Song Jae Sun**, President of Indonesian Suiseki Association, Jakarta chapter, who is an expert in Korean, Japanese and Chinese stones; **Maria Rosa Bonet Balaguer**, a talented suiseki expert from Spain who served as a judge in several suiseki exhibitions and is familiar with the beauty of stones from China, Japan, Korea and Europe; and **Duc Tam Bui**, a stone expert from Vietnam with much knowledge on stone appreciation.

The judges for bonsai were: **Koji Hiramatsu**, the Director of All Japan Shohin Bonsai Association, the headliner in ASPAC Takamatsu, Japan and also in All India Bonsai Convention in Baroda, India; **David Benavente**, a talented artist from Spain who had demonstrated in many places in the world and writer in many international magazines; and **Jose Luis Rodriguez Macias**, a talented bonsai artist from Puerto Rico, also a specialist in tropical bonsai as well as the headliner in ASPAC 9 in Bali.

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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

- * DVDs 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
- * Forward postage by NZBA
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