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From The President

Happy New Year to all members and I hope you all had a great festive season and now a lot of you are planning to head to Dunedin for the National Convention hosted by the Dunedin Club. This brings me to think of my very first convention that I attended the last time it was in Dunedin, and the many people that I met then and have built lasting friendships with.

As well as a great learning experience it is a great time to renew those very special bonsai friendships.

I take this opportunity to thank all of the NZBA committee who have worked tirelessly behind the scene to make things happen.

This year Les and myself are up for reelection and have both offered ourselves for a further term, and also special thanks to Louis Buckingham who is stepping down for personal reasons. I thank Louis especially for the work he has done on the committee over the last five years. It was Louis who made the New Talent competition happen, well done and thanks Louis.

With the very patchy summer that we have had this year it is time to be aware that even with a lot of rain check your trees every day.

I also ask that clubs send information to Dianne our editor of what has happened in their club as well as plans for the new year.

Hope to catch up with a lot of you in Dunedin, but if you are not attending all the best for 2012.

Lindsay





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





BONSAI TIMES

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Preparation and reflection are great areas to focus on in the coming months. Over the summer period we often relax and enjoy our holidays and feast on family activities which includes lots of wonderful food. Much of this is done with no thought to our bonsai as they lie there in the heat wondering when a bit of water will come their way. Often friends asked to help out can neglect their tasks or miss a few important points passed on in the hurried conversation before you dash off on your long weekend or holiday. The sadness that one can feel at losing a bonsai can be hard to take and there are lots of mixed feelings. I hope you have not had to reflect on this at all.

Soon we will be coming into the Autumn and it will be time to prune, repot some trees and prepare for the winter months ahead. Sorry it will be upon us soon. Take this time, when you are watering your trees to reflect on their development and then prepare a list of ideas. We often do not record our thoughts, nor our actions. It is a good idea to start doing this in at least a small notebook if we wish to make progress and learn from our mistakes. Your memory may not serve you well.

This type of preparation can be rewarding as you can see the results of your planning. Nothing is better than going back through your older photos and seeing how a treasured bonsai has developed. Photography is another great tool to help you define shape.

If you are into experimenting and practising new ideas and techniques it is vital to record your results to share with others. The sharing of discoveries is how our art grows. Taking part on club nights and attending workshops and conventions are great opportunities to learn and gain long lasting friendships.

See you all in Dunedin

Dianne



THE UGLIEST BONSAI IN CREATION

Neil McCorkell - Hawkes Bay Bonsai Society shares with us his vision as a novice to create what he now calls "The Ugliest Bonsai in Creation"

My vision for this tree was necessitated by an unpleasant reality – the ugliest bonsai in creation! As a novice I was desperate to acquire anything which vaguely resembled a bonsai. My enthusiasm was only limited by my budget and my understanding, and very patient wife who threatened unmentionable acts if I bought another "bl@\$\$&dy tree! In fact I had a collection of 'sticks in pots' to rival the best in the world.

The garden shed was filled with gaudy glazed pots, twenty kilograms of potting soil, an assortment of tonics, fertilisers and insecticides and a trade me account for bonsai books larger than the national debt of some small countries.

Enthusiasm is wonderful but does not ensure success and effective creation of these beautiful trees. With this in mind I joined the local society finding myself surrounded by very experienced and extremely helpful bonsai artists. The support of a club cannot be underestimated – the opportunity to bounce ideas off members who have been doing this for over forty years is invaluable. Also many of the 'discards' by these members looked like Noelanders Trophy specimens in comparison to my sticks at home-this generosity and willingness to see others successfully on their way in this obsessive hobby seems a feature of 'bonsaists' across the country.

Enter the above mentioned bonsai. A club member was relocating and wished to sell some of his trees. It was while walking around his collection that I noticed The Tree. After apologetically describing it as the ugliest thing I had ever seen my search continued. I eventually selected and paid for my new collection of trees – a really beautiful 20 year old Hornbeam, a cascading Catlin Elm of indeterminate age and a small five year old Pine. As I loaded my treasures the member walked over and shoved The Tree into my hand –a freebie. Maybe my inexperienced opinion of the tree was not as far off the mark as I had thought. The tree, a Hinoki Cypress (*Chamaecyparis obtusa*), resembled a green and yellow parasol but at least it was in a fairly decent, shallow deep blue pot which would come in handy given my propensity to stuff any, and every tree or shrub into a bonsai pot. The thought of growing stock in black bags or ordinary pots for five or ten years was preposterous (I could be dead in five or ten years) and the idea of planting them in the garden seemed completely contradictory to the very nature of bonsai. The offensive specimen was placed in my bonsai garden and forgotten.





The photo on the previous page is the tree as it arrived home for its first photo shoot. It was a startlingly heavy tree – a very healthy mass of foliage was present. The fans were very large.

Foliage clearly followed the triangular shape – workable ?

The heavy copper wire is clearly visible in this photograph. The 'shari' or scar, and cut branch is obscured by the rock. No styling of the foliage and branches appears to have been done for a while.

A very thin trunk with little true taper is evident. The pronounced C shape is clearly evident in this shot.



After a number of club meetings, workshops and visits to senior members' collections my working knowledge of the art improved. The intermediate and advanced articles in Bonsai Focus began to make more sense and the hours of reading began to bear fruit. My 'collection' now contained fewer specimens of a much higher quality and the local nurseryman became agitated at my approach, given that the conifer section was thoroughly rifled through and soil was scratched away in search of the ever elusive perfect nebari.

While defoliating one of my maples I noticed the Hinoki. The following became apparent:

- Its previous owner(s) had obviously lavished a great deal of energy and effort in its care and creation. An unappealing vision maybe but still a creative effort.
- It was clearly determined to survive, despite my indifference and neglect.
- My dog had left it alone - she only digs up the really good, expensive and old trees - so it clearly could do with some work.
- I was therefore determined to create something special with it.

On closer inspection the tree presented with the following challenges:

- There was no real root flare or nebari of which to speak.
- Taper of the trunk was negligible.
- The C curve of the trunk was problematic.
- Very heavy foliage had resulted in die back of growth close to the trunk – this had created 'pom-poms' at the end of the branches.

- A lack of pinching of foliage had resulted in very large 'fans' being produced, which were out of proportion to the trunk.
- Bar branches were on all but two of the branches.
- There was no real range of thickness in the branches.
- Even if the foliage was wired and styled the trunk would not work.
- Air layering would be pointless given the points above.
- The pot was unsuitable for the tree in terms of both colour and style.
- The rock offered very little in the overall design, other than to prop up the trunk.
- The pot was full of weeds – had this affected the roots?
- The trunk had been wired with heavy copper wire that had started to cut in.
- A side branch had been cut off near a shari without any work having been carried out on either feature.

Positive features were:

- The tree was planted in a very good, free draining soil mix.
- It was healthy and had produced prolific growth.
- It had a really good length of thick copper wire (must resist the urge to re-use wire....)
- The pot would be washed and re-used, being crack free and a good size and colour.
- The tree appeared to be of a good age.
- The lovely russet colour of the trunk when cleaned of old dead bark.
- The triangular shape of the foliage was workable - just a pity about the trunk.

Initial Steps: 2009

My efforts to try and straighten the tree were unsuccessful and it also did very little to improve the overall image anyway. After some discussion with Joyce Duncan, a foundation member of the club and gifted grower, the idea of thinning out the foliage and removing a number of branches became the best plan of attack. Nothing drastic was planned at this stage. The tree was transferred into a slightly larger pot, (an even more unsuitable one than it was previously in I might add), to offer maximum opportunity to rejuvenate and recover during its transformation. Given the climate on the East Coast I use a 60/40 organic to stone chip/pumice mix for my *Chamaecyparis*'s – Summer temperatures regularly require up to three 'waterings' a day – hence the increased organic component and slightly deeper pots for flowering and deciduous trees. Feeding continued as normal and watering was done in keeping with the species. Fans of foliage were pinched regularly and given that they had now been thinned out allowed far more light into the tree – no more die-back occurred. The root growth improved with a much stronger and finer network of roots being established over a relatively short period of time.



***After its first 'thinning':
some branches have
been removed – hanging
out with the real bonsai!***

The thick branch which had been cut off near the shari at the base of the tree now required some attention. Knob cutters reduced it with some careful 'gnawing and nibbling'. The shari was cleaned up with some simple lino cutting chisels – these are still my tools of choice today when doing deadwood work. The old scar tissue was tidied up and the heartwood grooved along the cambium layer to effect a clean and natural healing scar. Lime sulphur was applied. No tinting with Indian Ink or dye was done at this early stage as more carving work would be necessary. The copper wire was cut off – thankfully very little damage had been done. The rock was added to the driftwood and rock collection (I'm still hoping my dog is going to dig up a really large Chrysanthemum stone!). The tree continued to flourish.

The styling begins... 2010

Having allowed the tree to recover from its initial work it was a new year and time to begin its transformation..... into what ?

This was the burning question and the tree spent many hours on my turntable being viewed from a variety of angles. This aspect of our art - looking - is rarely, if ever, mentioned in bonsai books or magazines and yet I believe is essential in the creation of quality bonsai.

Ian Sayer, our club secretary and Life Member, taught me this very early on in my pursuit of the perfect tree. "Make a cup of tea and simply look...and look....and look" were his wise words. The tree was tilted, propped up, angled, foliage covered and uncovered – to no avail. A formal upright was out of the question, an informal upright would have looked ridiculous, a cascade was a possibility but would initially have looked like a fishing rod lifting a half brick!

Another club night, another discussion – a number of members suggested planting it in the garden –the very bottom of the garden and allowing it to simply grow freely for the next forty years! Others suggested a radical pruning – into tiny pieces. Despite the negative energy I again sought out Joyce Duncan for ideas. It was at this stage that she suggested a literati style tree. I had recently acquired a Coprosma kirkii from her. This tree had begun its life in the hands of Les Norton, another foundation member of the club, in 1994 and provided the inspiration for this most challenging of styles.



Intermediate stage: Foliage has been dramatically reduced leaving only 3 or 4 key branches. Still too much foliage for this literati. The scar has been cleaned after removing the branch stub. Pot is clearly unsuitable but served its purpose well. Roots have been removed from part of the trunk and the angle of planting raised by 60 degrees.

As part of the self development process I devoted my club night presentation to Literati bonsai. Most members are quite happy with informal uprights, cascades and forest plantings. Literati tend to be avoided for some reason – this may well be the subject for another essay. John Naka has described this form as:

"It is a dream, an abstract. It is an extremely advanced, significant bonsai design."

It was with this in mind that my journey into the world of Literati began. Before any styling work could begin I needed to be clear in my own mind what was appropriate for the form and what needed to be done. The following were my key considerations based on Naka's ideas:

1. It has shape or form but there is no definite pattern.
2. It has no pattern, it is irregular and seems disfigured.
3. It is like food that has no taste at the beginning but the more you chew the more flavour comes out. When you first look at Bunjin style there is nothing exciting about it, it is so skimpy and lonely. But the more you observe it the more the tree quality and natural traits will come out. You will feel something from inside of your mind, and not only through the surface eyes.
4. It looks like it is struggling for its survival, or a form of agony. The tree itself should not be in this condition, in reality it should be healthy. The shape or form may indicate struggle but not health. It seems to be a very cruel method but it is only concept. Its appearance should not be too serious nor easy, it should be free, unconstrained, witty, clever, humorous and unconventional. A good example for this is a study of any of nature's trees that have survived some sort of problem or disaster.
5. To avoid uselessness, the ultimate final form or shape is a very important technique.
6. It should portray a simple abstract painting, Senryu, Haiku, poem, music and song.
7. Shape or form is from wind, weather, not too rugged but more graceful.

"John Naka on Bunjin - Gi - Bunjin Style"

(<http://www.bssf.org/articles-and-stories/john-naka-on-bunjin-gi-bunjin-style/>)



Yin & Yang: Steady Patience & Full Speed - Shirley Faull

If you think that bonsai enthusiasts are measured, patient people, then meeting Shirley Faull breaks that mould. Shirley can equally be found nurturing her bonsai collection of forty years, in her wonderful garden or at the wheel of her rally car racing in hill climbs, Targa rally's, attending meetings of the Aviation Historical Society (having flown for a number of years), refining her traditional archery skills or supporting her church.

Shirley has been the doyen of bonsai in the Bay of Plenty for twenty-five years. She fondly remembers her first bonsai; a plum seedling, which had grown in the garden after one of the children, had thrown a stone out of the window. Taken from the garden in 1970 by a busy mother of young children, who was also a part-time working mother, Shirley followed the instruction given in the "Sunset Book of Bonsai" and has continued reading and developing her bonsai skills ever since.

As the family grew; so did Shirley's bonsai collection; an early juniper cutting, a common privet cutting, her first maple in 1973. Amazingly, all of these early treasures, fully documented for 40 years are all still in Shirley's extensive collection, many having been restyled a number of times over the years.



Shirley gained all of her early knowledge from books, but a trip in 1983 to Japan with her husband, Ron, where they saw bonsai everywhere; in railway stations and parks, opened her eyes to the varied styles of bonsai. This was followed by a trip to the Auckland Domain where Shirley met Bob Langholm and her becoming a member of the Auckland Bonsai Society. In 1985, six people gathered to form the Bay of Plenty Bonsai Society. Under the influence of Bob Langholm, Leo Jury and Colin Churchill bonsai in New Zealand was starting to flourish and Shirley led that growth in the Bay of Plenty by acting as President of the BOP Bonsai Society from 1986 through to 2000.

As a member of the group of the most experienced bonsai practitioners in New Zealand, Shirley attended many overseas bonsai conventions; 1990 Bonsai International Convention in Honolulu, 1991 in Bali, where she became the NZ delegate for Asia Pacific, 1993 in Hong Kong, where she became an enthusiast for the Chinese Penjing style, 1995 in Singapore and 1997 in Toronto at the BCI Convention.

Shirley's favourite style, from that very first plum, is root-over-rock, closely followed by cascades. The beauty of Chinese Penjing is also a favourite and is enhanced by two aspects; the belief the

bonsai should have a "story" and should demonstrate that story in its structure and also the Chinese practice of giving each tree a name; "Coiling Dragon", "As Old as the Universe" and "Affection among Mother and Children", the names give a clear picture in the minds eye as to the nature of the particular bonsai.



A special memory of Shirley's is going on a "dig" on her son-in-law's orchard where a number of privet were to be found. One specimen pressed firmly up against a large truck was considered, but left, only to be dug up by her grandson and given with great pride to his nana. Because, being a special gift the tree was nurtured and shaped in a windswept style for a number of years before being shown to her son in law; his comment "Whoa, that looks like a real tree!", the true essence of bonsai; a bonsai that looks as in real life, coupled with a story.



On Shirley's 80th birthday, what would her daughter, Stella, give her? Certainly, not a bonsai, as forty years of collecting means a very full garden; no, a Formula Challenge Car experience driving a Formula Challenge (an open wheeler; like a Formula 1 car) around the Taupo Racing circuit.

Shirley continues to attend as many of the Bay of Plenty Bonsai Society meetings as she can, around her many other activities and is asked on many occasions' to demonstrate the skills built up over the years. She does find that the larger examples of her collection are becoming too large for her to transport and exhibit.

Her bonsai philosophy is, as for the Chinese, simple; Bonsai should reflect their "story", if that story includes the personal memories of bonsai friends and family, such as that first plum tree, then all the better.

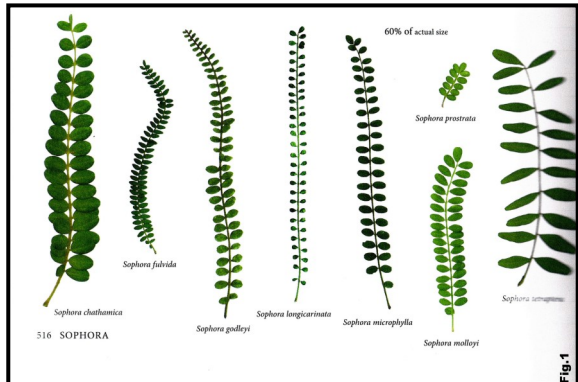


KOWHAI



All of us love to use native material for bonsai but we soon discover often that our knowledge and skills in how to grow and develop these is limited. Malcolm Potts, of the New Plymouth Bonsai Club who has worked extensively with natives for many years shares with us his extensive knowledge on Kowhai

Away back in 1983 some of my trees appeared on Eion Scarrow's "Dig This" programme and, amongst other things, I said that **Kowhai** will never flower as bonsai. (I was not alone, for, in the December 1984 "NZ Gardener" our NZ Patron was quoted saying the same thing.) Within a week of the TV show I received 3 letters from bonsai artists saying they had "**Little Baby**" Kowhai flowering. Of course they did. In my ignorance I had not been specific enough. I should have said *Sophora microphylla*. Anyway, within another year I had *S. microphylla* flowering by the use of air-layering of an adult tree. Then the magnificent flowering specimen of *S. tetraptera* exhibited by Jim Dubignon at the 1993 Auckland Convention showed what had been achieved from a cutting in the 1970's.



For perspective, I have to insert some personal background here.

A working career that placed me in the middle of cities meant it was not always easy to indulge my love of native trees, until in 1973 someone suggested I put some in pots and live with them. My initially modest collection began then, in Napier, and subsequently moved to Hamilton, Rotorua, Masterton, Wellington and finally to New Plymouth – in 1992. There I joined the bonsai club, and learned more in one afternoon than I had in 19 years of working from the few bonsai books then available. For one thing, nearly all my bonsai were 2-dimensional, like the photos in the books.

There are thousands of Kowhai plants in nurseries, many of them hybrids and some of them wrongly labelled, which does not make things any easier. Some labels say “Earligold” and “Dragon’s Gold” are a variety of *S. microphylla*, others say a variety of *S. prostrata*, but in fact they are neither – and very different. See Mitre10 currently!

There are just so many common names that are applied to very different plants, or so many species and varieties within one genus, that the common name alone can create confusion. I am not suggesting we must memorise the botanical names but, for everyone’s sake, we should try to identify positively our subjects and label them accurately.

Named Varieties of *Sophora* in New Zealand.

(See fig.1. Beginning of article)

- A. ***S. microphylla* NZ KOWHAI**
Commonly native throughout NZ. Juvenile form has bushy interlacing (divaricating) branches. Up to 25 m tall. 15-25 pairs of leaflets to each 15cm leaf.
- B. ***S. tetraptera* LARGE-LEAVED KOWHAI**
Native East Cape to Manawatu. Larger tree than *S. microphylla* with much larger leaflets, Up to 11 pairs per 15cm leaf.
- C. ***S. prostrata* Sometimes called “LITTLE BABY” KOWHAI**
Native to parts of South Island. Prostrate bushy tangled shrub. Flowers from very young. Up to 16 minute leaflets on 2.5cm leaf.
- D. ***S. longicarinata***
A distinct form of **KOWHAI** native to limestone country in parts of Nelson-Marlborough. Has tiny leaflets, up to 33 pairs per long slender leaf.
- E. ***S. molloyi* COOK STRAIT KOWHAI**
Some headlands and islands in Cook Strait. Shrub or bushy tree. Evergreen. Cultivars marketed as **Earligold** or **Dragon’s Gold**. 11-17 pairs of leaflets on leaves up to 10 cm. Flowers approx April to August.
- F. ***S. chathamica* COASTAL KOWHAI**
Native to seaside areas in the northern half of the North Island. Medium to large tree. 12-26 pairs of leaflets on pinnate leaves up to 15 cm.
- G. ***S. fulvida* WAITAKERE KOWHAI**
Found in scattered areas in Northland, Waitakere and Raglan. Small tree. Leaves to 14 cm, leaflets 30-50 pairs.

- H. ***S. godleyi* PAPA KOWHAI** Mid-North Island, abundant near Taihape. Up to large tree. Leaves up to 17 cm, leaflets 24-37 pairs.
- I. ***S. howinsula* “OTARI GNOME” KOWHAI** At one time thought to have originated in Wellington’s Otari Plant Museum but actually a native of Lord Howe Island. Form is usually unattractive, with a lignotuber rather than a trunk. Large greyish green leaflets, on 10cm leaves.

KOWHAI AS BONSAI

I do not claim to be an “expert” on *NZ natives*. In fact, the basics for most of them— mix, feeding, re-potting - are the same as for many exotics, (with notable exceptions such as Manuka and some Rata species) so I’ll just deal with those differences I have encountered with Kowhai.

A. *S. microphylla* NZ KOWHAI

Juvenile form can be easily trained into an attractive bonsai. It was 11 years before I realised the juvenile of this species would never flower as bonsai, because it was not being allowed to grow taller and to mature. The answer was to air-layer a branch from its parent, producing very different leaves and flowering every year.



Fast-growing, needing frequent trimming. I have always thought timing of repotting was crucial, if flowers are wanted every year, and have repotted in Spring as soon as most flowers have wilted, without trimming any new growth. Next year’s buds are already latent and are visible by Christmas.(fig.4)

Growth can be trimmed from then on. (However, I have just learnt that another bonsai grower, more successful than I with kowhai flowering, repots them in winter.) Some flowers can be sacrificed with heavier pruning if the style needs major improvement.

Buds back very easily, accepts wiring and is very forgiving – even when stripped by the kowhai moth. Described as “semi-deciduous” because it gradually loses its leaves over winter or just on flowering.

Spray foliage with *Stressguard* or *Vaporguard* at repotting and 3 days thereafter. Roots can be combed and trimmed in the usual manner. Does not seem to need mycorrhiza, but gets a dose of *Trichoderma*, just in case.

Other kowhai species are managed in similar fashion.

B *S. tetraptera* LARGE-LEAVED KOWHAI
Semi-deciduous, as with *S. microphylla*, but does not have the divaricating juvenile stage. Dramatic flowering, without leaves present.

C. *S. prostrata* “LITTLE BABY” KOWHAI
Highly rewarding, evergreen, flowers when young and can be trained in many beautiful ways. (fig.5 & 6))



D. *S. longicarinata*
Evergreen. Tiny leaflets and long slender drooping leaves make this a very feminine and attractive subject. (fig.7)

E. *S. molloyi* COOK STRAIT KOWHAI
Evergreen. Fast growing and trains well in various styles. Another rewarding species, producing flowers through the winter, before the others. (fig.8)



F, G and H. I have not encountered these, yet.

I S. howinsula "OTARI GNOME" KOWHAI

Evergreen. Flowers beautifully, but plant is seldom attractive as bonsai. (fig.9)

Acknowledgements:

1.Special thanks to Sophora specialist, P B Heenan, Landcare Research, Lincoln, whose work has been a great help over the years.

2.Craig Potton Publishing's recent release of **New Zealand's Native Trees**, by John Dawson and Rob Lucas, twice the size of the J.T.Salmon (till now) standard reference, has brought a whole new dimension to the study, love and understanding of our trees. It is a beautiful, beautiful book, from which, with permission, I have updated some material and reproduced Fig.1 Thank you to Jane Connor, Publisher.

Malcolm Potts

DID YOU KNOW

Joy Morton shares a handy tip



Eudonia philerga Family Pyralidae

Moss eating caterpillar

Around New Zealand we are troubled by birds scraping around in the moss for these little grubs. These are a very common caterpillar that only eat moss. During the winter and spring the pupae emerges and collects under the moss, the adult appears October until March [bird strike]. It occurs in Native Forests, as well as in the open, rocky places, concrete, bonsai pots with collected moss.

This species have adapted very well to the urban environment. The caterpillars often feed on moss growing beside walls of houses. The adult moths can often be seen on the sides of houses - especially on roughcast walls. Consequently it is no surprise that this species would attack moss growing at the base of your bonsai, especially considering that the pots are outside. It is possible to control with maldison, carbaryl or diazinon.

Pinus Radiata Diseases

Ian Gear, from Wellington and Committee member for NZBA has an extensive background in horticulture. Here he shares information on needle diseases in New Zealand with Pinus Radiata.

As *Pinus radiata* is increasingly being grown as bonsai in New Zealand it is timely that we consider the needle diseases that attack *Pinus radiata* and in some instances other pine species.

The following notes are based on the work of Lindsay Bulman and Margaret Dick, forest pathologists based at SCION in Rotorua. Images are reproduced with the kind permission of Lindsay Bulman.

Pinus radiata is proving to be a suitable species for bonsai. The three major needle diseases recorded in *Pinus radiata* express themselves during the spring. While two of the diseases (*Cyclaneusma* and physiological needle blight) tend to be found in the spring *Dothistroma* needle blight may be present throughout the growing season.

Lindsay Bulman advises that while the classic symptoms for each disease are easily distinguished in the early stages of an outbreak identification does become more difficult as needle breakdown occurs and the leaf tissues die.

While different environmental factors may lead to an outbreak of a given disease the symptoms of each disease may be present on the same plant at the same time. This can make identification difficult.

Dothistroma

Symptoms - red bands occur on the needles. Black fruiting bodies are present. Needles remain attached to the tree.

Not all trees are affected

- On current foliage

- Symptoms appear late summer

- Increases through autumn

- Disease is most visible in spring before new foliage emerges

- Begins in lower part of a tree

- On out edges of a plant

- All needles are susceptible

- Occurs in commercial stands on trees up to 15 – 20 years of age

- Dothistroma* is very susceptible to copper based sprays.

Cyclaneusma

Symptoms – yellow to mottled brown on the needles. Needles are easily detached or fall from



the tree if disturbed or shaken.

Occurs in spring most frequently



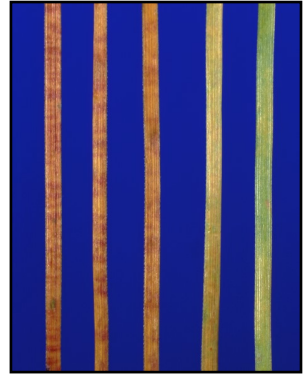
Some autumn occurrence
May affect the whole crown of a tree
Newly formed needles are not affected
Needles at the tips of branches may not be affected
whereas in *Dothistroma* affected trees the terminal
needles are affected
Typically affects trees from 4 - 20 years old but older
trees may be affected

Variable results have
been reported when
copper has been used
to treat commercial
pine stands. Copper
may be used as a

preventative treatment on bonsai plants. While success cannot
be guaranteed protecting valuable specimens warrants the use
of copper.

Cultural practices including canopy and needle thinning will re-
duce the likelihood of the disease occurring. Avoiding water on
bonsai pine foliage during the summer months is recommended
particularly where humidity is high.

Physiological Needle Blight (PNB)



Sypmtoms –
brown/khaki bands or entire needles changing
colour. Needles droop but remain attached to the
tree and cannot be dislodged by shaking the tree.



Occurs in late winter – spring
Evenly distributed throughout the crown of the tree
Newly flushed needles are not affected
Usually seen in trees over 15 years of age
Occasionally younger trees

As this disease is thought to be a physiological
problem attention to detail in growing and caring
for your bonsai *Pinus radiata* and other susceptible

pinus species will pay dividends.

Care needs to be taken also not to confuse magnesium deficiency with needle diseases such as
Cyclaneuma. Magnesium deficiency is particularly apparent in the spring during periods of dry
and may appear as a 'halo' effect where the tips of needles on a whorl may be affected.

NOBU VISITS

At the end of last year Nobu's visit included workshops and private tuition. It has been several years now since his visits began and the knowledge and skills passed on have strengthened bonsai development extensively. As some of you may know Nobu visits New Zealand every year usually around the end of November to early December. Those of you who wish to participate in his workshops please contact NZBA. The Hamilton Bonsai Club holds its annual workshop the first weekend of December every year.



Nobu Explains Why

During Nobu's weekend workshops over the past few years he has talked about the interaction of Cytokinin and Auxin and how they control lateral budding and root growth.

I thought it was about time we got this down in writing for all club members.

Cytokinin is a plant hormone produced in the roots and is responsible for cell division, leaf expansion resulting from cell enlargement and the production of lateral buds.

Auxin is a plant hormone produced in the growing tips and is responsible for the production of lateral roots and root initiation in stem cuttings, suppression of lateral buds, growth of flowers and delaying fruit ripening along with many others.

So how does this affect us with our trees?

When we remove the growing tips we reduce the flow of Auxin from the growing part down to the roots. This has the effect of altering the balance between Auxin and

Cytokinin in favour of Cytokinin. This allows more lateral buds to form and slows down root growth to allow the nutrients to flow upwards to help with fast plant growth. As the new lateral buds form and shoot, the levels of Auxin slowly resume their normal level and the balance is restored.

Root pruning reduces the amount of Cytokinin produced allowing the Auxin levels to rise, stopping the production of lateral buds but forcing the production of lateral roots until the balance is restored once again.

Prune the top to produce more lateral buds, prune the bottom to produce more lateral roots.

And that's why we prune both ends of the tree to keep our bonsai healthy!

Repotting the Nobu Way

Over the winter months at one of the Hamilton Bonsai club meetings, we had a repotting day - and as part of that, Peter gave a demonstration of 'The Nobu Technique', for established trees. The tree is intended to go back into the same sized pot, and the root ball is to be reduced by about 1cm all around. After the tree is removed from the pot (with the help of a sharp knife), we can begin.



In this process, the surface soil is removed with the flat of a root hook, or a chopstick, or similar.



Before proceeding, Peter explained the process we had been taught by Nobu, for established trees.

Once about 1 cm of soil has been removed, the exposed roots are trimmed back with sharp shears - this will induce back-budding along the root, and promotes the fine feeder roots which we desire for good healthy bonsai.





No it's not The Macarena, Peter is describing the slope one tries to create from the trunk to the edge of the root growth.

Once the top surface had been tended to, and a nice slope from trunk to edge established, the sides had the same sort of attention.



The underside had the same attention from the root hook....
....and the roots were trimmed in the same manner.



At this point, one can assist in altering the position of the tree by the level of trimming – by reducing the thickness of the root ball, at one end as compared to the other.



As part of the demonstration, Peter also showed the Pie-segment technique, where a wedge of roots is removed, the ends are trimmed, and the resulting gap filled with fresh soil. This is good where there are heavy roots to be removed, or old roots which may be unhealthy, but it is also just useful for promoting fresh growth through fresh roots. (It's easy – a piece of cake!)



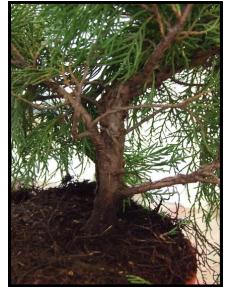
Whatever Happened 2

A little while back I (Peter Mudie, Hamilton Bonsai Club) wrote an article on the large Dawn Redwood from the 2010 Convention. Now we'll have a look at the history of a slightly smaller tree which was also in the public eye.

At the 2009 Convention in Christchurch I entered the Emerging Talent competition. Here the competitors were given a Juniper Gold Coast to work on and produce the best bonsai we could in a limited time frame.



At first sight the material did not offer much in the way of 'I want to be astyle tree' and it was only after cleaning away the topsoil and the very low branches that a potential trunk line suggested itself.



Tilting the trunk and using a side branch as a leader shows the way forward with this tree.



One of our old teachers used to say "If it's a branch – wire it." Jinning the main trunk and positioning the side branch as the new leader and it starts to come together.





More wire, position the branches and thin out the foliage, making sure to leave enough to keep the tree healthy.

Back home in Hamilton the tree is allowed to rest on the staging and is fed and watered.



After 9 months the tree was put into a training pot at the right angle and after a bit of light pruning was again left to grow on to thicken the branches.



In May 2011 it was repotted into a slightly smaller pot to help reduce the root mass. During this repot I took the opportunity to remove some ugly heavy roots.



At the annual Hamilton Club show we usually have a couple of members working on their trees to allow the public to see how we go about maintaining them. Whilst I was working on this tree an alternative 'Front' appeared. Which do you prefer?

OTAGO BONSAI SOCIETY

The main focus for the Society has been organising the convention. Everything appears to be on track and to date we have just over 60 registrants. We are currently finalising trees for the exhibition and sorting out all those last minute items.



Re-potting demonstration trees earlier in 2011

For the first meeting of 2012 we had something different. One of our members is a police officer who was seconded to Christchurch after the two large earthquakes. She gave an outline of her experiences and some of the activities that enabled her and her colleagues to cope with the stressful situation they found themselves in. For those of us who were not directly involved it provided a new perspective and greater understanding of what the people of Christchurch have been through. Our next meeting will also be different as it is the day after the convention finishes so we are using Lindsay Bebb to provide an afternoon workshop in place of our normal meeting.

HAMILTON BONSAI CLUB

The club has arranged another full programme for the coming year with our club members giving talks on pines, soil mixes, saikei, and the drift-wood style.

Hands on meetings include a repotting workshop and a two part design and drawing workshop. In this the members will draw a design for several starter trees, then the best design for each tree is chosen and the trees are then styled to match the drawings. We have a guest speaker coming to talk on New Zealand natives and The Big Day Out is going south this year. Instead of going over the Bombay's we're heading to Rotorua to visit several collections there.

Hamilton Clubs winter weekend workshop is being led by Lee Wilson from Australia. As usual Nobuyuki Kajiwara will be running a weekend workshop in December. The annual show will be in October at Hamilton Gardens.

For more information go to www.hamiltonbonsai.co.nz

It's YOUR website – so how about letting us have YOUR photos.

As part of the recent NZBA questionnaire you were asked about the new website. Two of the parts people liked most were the photo galleries and the section on NZ Natives. The feedback suggested there should be more pictures in these sections. I would very much like to add more pictures but despite requests from me and the NZBA committee through this newsletter and other channels I have been sent photos by ONE person.

I'm sure you all have at least one good picture of your trees. The website is viewed by Bonsai enthusiasts worldwide and it doesn't reflect well on NZ that we can't get even a few pictures out of the members.

So come on, send me a photo via email to webmaster@bonsainz.com or if you want to send me photos or negatives for me to scan call me on 07 871 9510.

Peter Mudie



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 where 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 _____

Send Entry to : Lindsay Bebb
PO Box 1552,
Capalaba Qld 4157
Email: Lindsay@bonsainursery.com.au

Notes from the NZBA Committee

The Committee has proposed some amendments to the rules to take into account the possibility that there may not be a national convention in 2013 or 2014. We have not been able to find a host club for these years and our current rules require the AGM to be held at a national convention. A simple change in the rules will enable us to designate an AGM at a time and place other than at a national convention, but this must be passed at an AGM or special general meeting. We have also been looking at what we can do as an alternative to a national convention. One of the features of conventions has been to invite an internationally recognised demonstrator with the aim of exposing NZ bonsai enthusiasts to new techniques and bonsai designs. It would be desirable to maintain this and continue to enhance our knowledge and skills. There are a number of ways in which that we could continue to achieve this and we are hopeful that we can do something interesting in 2013. We would welcome any suggestions and comments. Louis Buckingham has decided to resign from the Committee for personal reasons. We would like to take this opportunity to thank him for his contribution. Louis was instrumental in initiating the Emerging Talent competition and providing the Koru Award.

National Bonsai Convention Dunedin

March 2nd – 4th 2012



For Programme and Registration contact

Jan Letts, 41 Elliffe Place,
Andersons Bay, Dunedin
E mail gjletts@xtra.co.nz Ph. 03 454 2113

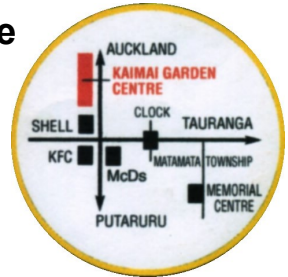
or the Otago Bonsai Society website
www.otagobonsai.co.nz



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- Bonsai Pots
- Plants suitable for Bonsai



As well as always being willing to talk Bonsai, Graeme also hosts several workshops and demonstrations at Kaimai Garden Centre every year.

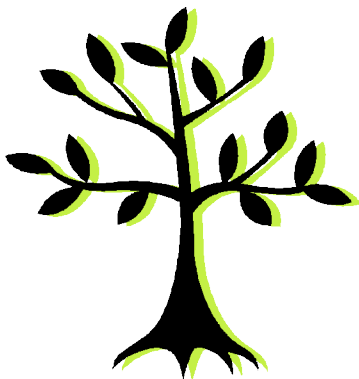
PARTICIPATE AT YOUR LOCAL BONSAI CLUB
ATTEND THE NATIONAL BONSAI CONVENTION
SHARE YOUR BONSAI EXPERIENCES BY
WRITING AN ARTICLE FOR THE
BONSAI TIMES

BRIGHT IDEA



New Members

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Peter Simpson—Auckland
Jack Lin—Auckland
Serena Dawson—Whangarei



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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

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- * DVD's are available at \$10 per month each
- * Alternatively you can hire 2 DVD's at \$15 per month
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- * Forward postage by NZBA
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- * To arrange the hire of a DVD contact

Les Simpson: simmys@xtra.co.nz

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