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BONSAI TIMES



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From The President

Happy New Year to all fellow Bonsai enthusiasts around New Zealand and overseas. What a great Summer we have had so far. I must admit that the Auckland weather has been fantastic this year, although it did mean a lot of daily watering of trees.

Once again in December I had the opportunity to have two days with Nobu, the Japanese Bonsai Master, who comes to New Zealand every year at Christmas time. I know of three clubs that pick up on this and use Nobu to grow the knowledge of their members. Well done to those clubs.

I also know of other clubs that are bringing in or have brought in Australian demonstrators - this helps to grow our knowledge and skills.

Your Association is trying hard to bring a Convention together for 2014, hopefully in Cambridge in late April.

This year for those keen people the AABC convention is in Canberra in May and it's not too late to book.

Ryan Neil from the USA is the main guest, one of the rising world stars.

Both BCI and WBFF have conventions in China this year - both could be worth a look if you want to travel. The next year BCI is coming to Australia in August or September and this is a chance to go to a International Convention. I would love to see twenty plus Kiwis there.

I would remind clubs to send news about what is happening in your club to Dianne, our editor, and share your good ideas with us all.

In closing remember our bonsai babies rely on us to keep them fed and watered, and it is a daily role.

Enjoy the rest of summer.

Lindsay





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





BONSAI TIMES

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Preparation is essential for all areas of success and is especially important in the art of bonsai. Now is the time to start thinking about what we can do as Autumn is here and the winter months are just around the corner.

It is an excellent time of year to prepare your trees for the change of season ahead and to make sure they get the rest they need over the winter months. Summer can be hard on your trees and as we come into Autumn most will have a burst of growth then settle down for the winter and prepare themselves for next Spring. Take the time to view all your trees and decide if a quick, gentle repot will help with winter drainage issues. Not good to have a root bound pot with lots of rain on the horizon. A good clean and tidy up not only of our bonsai but the bonsai display area will make sure the view stays great when it's pouring with rain.

Cleaning your tools, sorting out your pot collection and recording what you have done to each tree over the Summer is a great way to prepare for Spring.

In May next year NZBA will be holding the second New Zealand Bonsai Show as part of the convention in Cambridge. Entries will be needed soon. Now is an excellent time to think about which trees you would like enter. The reward of having a bonsai selected and displayed at such an event is total encouragement for all the effort and time we have spent working on our trees. Sharing your bonsai with others and being open to comments, guidance and for reward and recognition is an outstanding way to grow your art.

Preparation is key so let's get busy out there. Your reward reading all those great bonsai books beside a nice warm fire.

Dianne



Air Layering

Brian Ellis, our NZBA Secretary and Otago Bonsai Society member, gives us an insight into the reason for using, the methods, results and history of Air Layering - a common method used in the creation of bonsai.

The technique of Air Layering has been around for centuries and was probably invented by the Chinese, one of its alternative names being – “Chinese layering”. It is also known as “pot-layering”, “marcottage” “circumposition” and “gootee”.

Air layering is used for propagating trees for a variety of purposes. Identical trees can be obtained by air layering several branches on the same tree. These can then be used to create a thick trunk in a shorter time, rather than waiting for the tree to grow to maturity, by binding together the trunks of the young trees.

Air layering can be used to develop a better root system such as for this large redwood shown here. Producing new roots just above the existing root base will enable the roots to be placed in a more attractive arrangement while they are young and supple.



Air layering can be used for producing new trees from older established ones. Here the branch of a magnificent pohutukawa in our garden is being air layered (lower left corner) to create another tree, possibly as a bonsai.

The most common use for air layering in bonsai is to divide a tree into two. This can be because the top and lower parts of the tree can produce two good bonsai or alternatively the lower trunk is unattractive but the top of the tree would make an excellent bonsai.

I used air layering for a different purpose. We are creating a native section in our garden but as this is situated between our house and a view over the sea and city we want to keep the trees to under 2 metres high so as not to obstruct the view. For most native trees this is easy to achieve with pruning and shaping to produce what are effectively large bonsai growing in the ground.

The challenge comes with those trees that have juvenile and adult foliage. I wanted to have a good range of native species, including a mature lancewood (*Pseudopanax crassifolius*) in this section of the garden. In their natural habitat the bushy adult foliage appears when the trees are nearly full grown at 15 metres and 15 to 20 years old. (It is thought that the juvenile form was a protection against grazing by Moa and that the adult leaves developed when the height of the tree was beyond the Moa's reach.) I decided to air layer a mature lancewood in the garden to produce a shorter tree with all the features of the fully mature tree.

A juvenile lancewood

There are a number of techniques for air layering but the most common and one that I use is as follows:-

A 2cm - 5 cm band of the bark and cambium layer is removed with a sharp knife. As a rough guide the width of this band should be equal to the diameter of the trunk. If the cambium is not removed or the ring barked section is not wide



enough the bark may heal over. Rooting hormone can be painted on the upper cut surface but this is not essential as I have had success both with and without it. The knife must be clean and care should be taken not touch the cut surfaces as acid from the skin can inhibit root growth. A section below a fork in the tree or directly below a leaf node may be better for faster root development.



The ring barked trunk

A clear plastic sheet is wrapped around the trunk and secured with string or wire at the lower end to form a tube. Polyethylene is good as it has high permeability to carbon dioxide and oxygen but not water vapour. The plastic tube forms a cup which is then filled with damp sphagnum moss. It should be damp rather than wet. This forms a bag of sphagnum moss from just below to just above the ring barked section. The top of the tube is closed and sealed around the trunk with wire or string. The clear plastic is then covered with black plastic. This provides a dark environment for root growth which can be checked periodically by removing the black outer cover. Some people do not bother with the black plastic cover as it is claimed that this does not harm the roots.



The plastic tube is filled with sphagnum moss

The air layering is complete

Depending on the orientation of the trunk or branch and the tightness of the upper tie on the plastic sheet water will seep into the sphagnum moss without the need to water. Syringing water during prolonged dry periods may be necessary. Drainage from the lower end is important.



Air layering is best done in spring or early summer and left usually for anything from four months to a year but more rarely up to four years may be required, depending on the type of tree. Once roots start to develop then a fertiliser can be added. The lancewood took about four months to produce good roots. If left longer than two years then the sphagnum moss needs to be replaced. Let the top of the tree grow freely while air layering is progressing; do not prune.





Left:
The air layer is cut from the tree



Right:
The potted air layer

When strong roots are visible the trunk is cut just below the roots, retaining the sphagnum moss, to avoid damaging the roots as they are still fragile. The tree with the new root section is then ready for potting. Potting is best done at a time of the year to allow sufficient further root growth before winter arrives. Stabilise the tree in the pot to avoid damage to the roots. The sphagnum moss can be removed at a later stage when the roots are stronger.

It is possible to use a split plastic flower pot or specially designed air layering pots instead of plastic sheeting.



Having used this technique successfully on a lancewood it may be possible to create smaller adult trees with other natives that have juvenile and adult foliage. The challenge is to find a suitable tree that can be accessed to make the air layer without risking life and limb climbing metres above the ground.

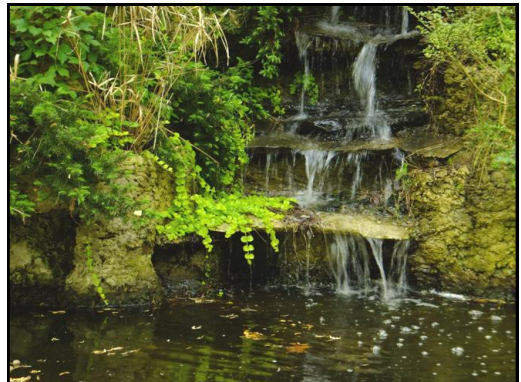
The author with the lancewood two years on

Bonsai in Iran



It is a great pleasure to be acquainted with one of the lovers of nature and a great master of Bonsai art. It is a blessing to be invited by Joy Morton to visit her great home and garden. Many thanks to the Mortons who patiently allowed me to enjoy their paradise. What follows is a short report on my work on Bonsai.

My name is Ahmad Mostafanejad. I graduated with a forestry degree in 1978. I worked in a bank as a consultant on agriculture projects. After seeing a picture of a Bonsai of an Acer tree for the first time in 1991, I was immediately attracted to it. I then started studying, testing and working on Bonsai. During the first few years due to lack of access to books and masters of this art in Iran things were really slow. My knowledge of trees from college years was my only help. My works accelerated considerably when after eight years I found more resources like books from Harry Tomlinson and Craig Coussins. Currently, in addition to producing Bonsai and making mini-landscapes, I develop mid-size landscapes for homes and larger scale landscapes (with forest, cliffs, waterfalls, ponds and rivers) for recreational sites. I also teach Bonsai and make pots for my plants.



There are major problems with developing Bonsai in Iran:

1. lack of access to world masters of Bonsai
2. hard to find tools
3. hard to find Bonsai specific fertilisers
4. general public not being familiar with this art

Regarding 4, I made a small brochure on Bonsai, a brief history of this art and its know-how with pictures of Bonsai and mini-landscapes. In the past six years I have distributed 2500 copies within the general public.



Mazandaran is a province in the North of Iran with a moderate climate where non-native plants like kiwi, feijoa, Sequoia, Taxodium and Avocado grow next to native plants. Average rainfall is 800mm/year in the west of the province and 400mm/year in the eastern part. Topographically, it spans 23 metres below sea level to 5678 metres on Damavand Peak. The Province is bound by the Caspian sea from north and the Alborz Mountains from the south.

Iran's population is 70 million, Mazandaran's population is 2.5 million people. Approximately four hundred thousand people live in Babol.

Below please find pictures of some of the Bonsai and landscapes that I developed and some of the rocks that are found in my area.

With the best wishes for the New Zealand Bonsai fans.

Regards,
Ahmad Mostafanejad



Nobu's Watering Wisdom



Marshall Gray, Hamilton Bonsai Club has attended many of Nobu's workshops and shares her experiences of taking on some of his shared wisdom.

One thing Nobu stressed is to water in the mornings. Well, I had biology in school (and excelled at it) and had heard Nobu say before that watering in the mornings is best, but obviously I hadn't become old and wise enough to really hear what he had to say and what I had been taught years ago.

I had usually been doing my watering in the evenings for convenience, had more time, felt sorry for the plants after a hot day, all the usual reasons and excuses.

After the last workshop, I decided to give morning watering (to the bonsai and the raised vege beds) a try and these are my findings: I am a morning person and retired so it is easy for me to make the time, changing the mind-set not so easy.

My bonsai now do NOT dry out during the day (I have been checking), not one has wilted even with all the stinking hot weather and drying winds we have had. I don't have to add much water to a number of them every day. One of my raised vegetable beds with very shallow rooted, fast growing stuff does occasionally need an evening top up after a day in the blazing sun.

Conclusion: it works- for the trees and plants, and actually saves water. Should've listened and changed habits several years ago.

Workshops with Nobu



At the recent Nobu Workshop Weekend held in Hamilton there were a lot of trees which had been seen previously – it was very interesting to see how they had developed over the years with Nobu’s techniques.

We also had some newcomers so there were a few useful reminders on the theory and practical aspects of horticulture for some of the older members whose memories aren’t what they once were.

As usual there was a wide variety of both deciduous and evergreen trees on show for Nobu to comment on.

Over another weekend in December Lindsay Muirhead and a few keen artists along with the Auckland Bonsai Society were privileged once again to have Nobu do a workshop at his place in Pakuranga.

On the Saturday there were six people who are part of a group of keen bonsai people that meet with Lindsay on a regular basis, and then on the Sunday the Auckland Bonsai Society gave an opportunity to all members to spend the day with Nobu.

On the Saturday all of those involved had time with Nobu and every one came away with at least one tree in much better shape and style than when they started.



Sunday was similar with Nobu doing a repotting demonstration with a Chinese Elm that had been developing and growing on in a container. The end result was a very good tree that was repotted in the middle of summer, and with no stress to the tree at all.

While I have been doing bonsai for about eighteen years it was amazing what I learnt from Nobu. I will even change the way that I put the gauze in the bottom of the pot.

On top of the weekend at least two other artists in Auckland had Nobu for a private day working on their own collection, an excellent investment for themselves and their trees.

We all look forward to next year and another catch up with him.



HERE'S ANOTHER FORM OF BONSAI FOR YOU!

<http://twistedgifter.com/2013/02/miniature-bonsai-tree-wire-sculptures-by-ken-to/>

If ever you get tired of your bonsai constantly growing you might like to try something like these wire creations! Here's some of them for you to get an idea of what they are like! Thanks to Kees for letting me know about the website. I think they are so clever! Love the weeping one.



Basic Guide to Bonsai Photography



Any record of bonsai tree development not only gives bonsai growers a degree of satisfaction on how things have progressed, but will help future owners or caregivers of trees get an insight of past history.

Nothing is more helpful than a periodic photographic record of tree development. This may well increase the value of a tree if sale is considered. Should you have the misfortune of having a tree stolen, photos may assist in the recovery process or identification of trees if by some chance they are actually recovered.

This article assumes that you use a camera with which you can control basic functions. It will hopefully explain the basics of photography and the effect of various settings utilised. This is not a complicated issue and some will already understand the dynamics, so please bear with me for a while. It also assumes use of a digital camera, but the effect is similar with film.

There is no issue with megapixel size these days, the more relevant factor is sensor size. The bigger the better, but this is where cost becomes a factor. Compact cameras and DSLR's with 8 megapixel plus will generally give a good result.

Your camera, if set in an auto function mode will assume it knows best, operate in average zones and function appropriately. If you want better, read below.

To begin, you need to understand that a correctly exposed image is a combination of three variables, namely:-

- ISO setting (which is the sensitivity of the medium, film or digital)
- Aperture (how wide the aperture of the lens (opening) is)
- Shutter speed (time the aperture is open and the sensor is exposed to light)

There is a direct relationship between all three variables. For instance, if you halve one, you must double another. (*check out the table below*). Note this table is for 1 given light level, not all.

Shutter speeds shown in --/sec		ISO, media sensitivity			
		lessser			greater
		ISO 100	ISO 200	ISO 400	ISO 800
Aperture lens opening smaller larger	f 2.8	500	1000	2000	4000
	f 4.0	250	500	1000	2000
	f 5.6	125	250	500	1000
	f 8.0	60	125	250	500
	f 11	30	60	125	250
	f 16	15	30	60	125
	f 22	8	15	30	60

So select any of the settings in preference to others and what effect does it produce. why

ISO settings

- The lower range of ISO settings (100-200) are less sensitive to light than higher ones. The light gathering pixels get larger as light sensitivity increases, but the result is that less pixels / sq inch can be fitted into the image. (*same issues with film, but with this the light is gathered on silver crystals which then get larger*)
- The effect of this is that images shot at lower ISO values and with smaller and more plentiful pixels can be enlarged to a greater size acceptably. Images shot in the higher ISO range with larger pixels may show some interference known as "noise" which detracts from a greatly enlarged image.
- It is recommended to stay in the ISO 100-200 zone if possible.

Aperture

- The size of the lens opening (aperture) determines how much light enters and strikes the sensor. Each of the values in the chart above is either half or double the one adjacent to it, ie:- f8 lets in twice as much light as f11, but only half as much as f5.6.
- The effect of changing aperture is that depth of field is altered. A camera will only focus exactly at a single point. There is a zone that extends generally 1/3 in front and 2/3 behind the actual focus point that is also acceptably in focus, and this is called depth of field. Depth of field is small at wide open settings (*f2.8 – f4 end of the scale*) and progressively gets larger as the aperture gets smaller (*f16 – f22 end of the scale*).
- My recommendation is to try and keep the aperture value in the range of f8 – f11. This is the range where lenses generally perform best with minimal distortion and gives a reasonable depth of field. At wider open apertures, the risk is that some parts of trees will be out of focus. Smaller apertures will give a greater depth of field to the point that backgrounds may be pin sharp and distracting. It may also require that either shutter speeds will increase to the point that a tripod will be necessary or that the ISO setting will increase unacceptably.
- Aperture control is arguably the most important factor in bonsai photography, and given this, try and wean yourself off the fully auto programmed camera modes and use the aperture priority function or mode. This is still an automated mode, but you have control over depth of field. Depending on your camera this is usually noted as AV (*aperture value*).

Shutter speed

- The shutter of a camera needs to be open long enough to allow the correct amount of light to hit the sensor, which is in direct relation to the ISO and aperture settings. It is of little consequence what the shutter speed is when taking bonsai photos so long as neither the camera or the subject (*tree*) move over the period it is open.
- The rule used to be that with hand held cameras, the shutter speed should not be lower than the length of the lens. That means with a 50mm lens the speed should not be below 60th sec, with a 100mm lens the speed could not go below 125th sec etc. Many modern cameras and lenses now use image stabilisation, which extend the range of what is possible. Best to trial what your camera will do, but the rule is still worth noting.
- Should the shutter speed go below what is advised, use a tripod or bean bag to support the camera and use either a remote release or the self timer function to trigger the shot. If using a DSLR, consider using the mirror lock up function to further reduce camera vibration during the shot.
- So, you have the camera steady but the tree is moving which will blur the shot. The options are to either shelter the tree or increase the shutter speed to faster settings, say 1000th to 2000th sec. This will require acceptance of either wider apertures with less deep of field or higher ISO settings with reduction of image quality.

Check exposure levels in your camera early in any photo shoot. It can be a visual check of the LED back of your camera or if not 100% sure check the histogram of the image. You may need to consult your camera manual on how to do this. Your histogram graph should not have large emphasis on either the left or right hand edges. This is incorrect exposure and can sometimes be attributed to excessively dark or bright backgrounds. The camera meter is usually set to generally average out light levels and this value will be influenced by large areas of light and dark. If not exactly right on the day, you can either re-set the exposure meter to read just the area you are working on (*spot metering*) or dial in pre-set exposure compensation.

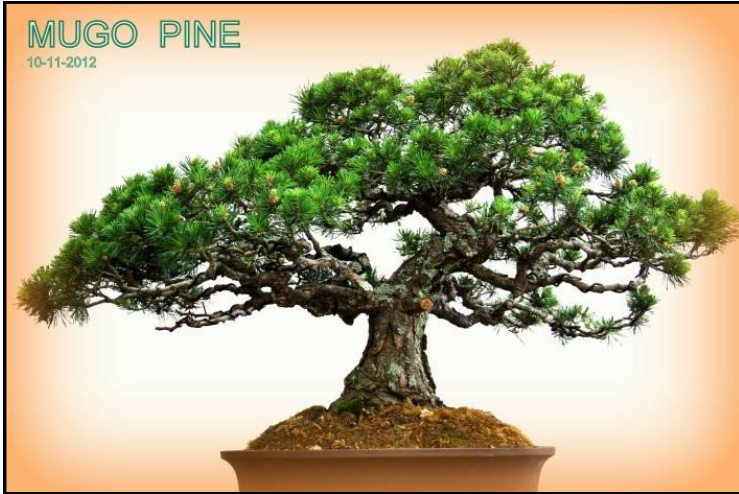
Check the colour balance. Light is not a constant colour and colour temperature is measured in degrees Kelvin (K°). Bright sunlight, cloudy overcast days, differing artificial lighting such as fluorescent, incandescent and halogen all have a different temperature and give a differing colour cast.

The human eye automatically adjusts to these conditions (*simultaneously*) and luckily this is usually picked up and sorted by the cameras auto white balance (AWB) function, but not in all cases. If you notice a colour cast, say a bluish or dull image, try and play with the white balance setting of your camera to correct it. You don't need to dial in the actual degree setting, there is usually an icon to cover any of these instances.

When set up to take photos correctly, there are many things you can do to make them more attractive. Some of these are :-

- Have neutral or plain backgrounds
- Have the trees set well in front of any background. This will keep the background out of focus unless extremely small apertures are used.
- Avoid strong directional lighting – diffused lighting is best. Directional lighting is great for creating drama in portraits etc but not so good when going for an archival type of shot to record tree development.
- Flash photography can be very effective if you are experienced in its use, but also can give disastrous results at times as in its basic form is also directional and will create a lot of shadow area within the image. I advise here to try it out, but if not successful, either give it away or be prepared to go through a steep learning curve. If you want to learn, try using secondary (multiple) flash units, reflectors, umbrellas and backlighting.
- Shoot from an appropriate level or height. Central on the tree is ok or just above the middle. Try to avoid shooting from well below the pot.
- Make absolutely sure that the tree is in focus.
- Pots should be clean, try rubbing a little olive oil / vegetable oil on the cleaned pot to make it look the part.
- Trees should be shown in the best condition possible, make sure that any weeds, unwanted moss, pests, litter or dead leaves are removed prior to taking photos.

Once the basics are mastered, you may feel competent and tempted to delve into a little digital enhancement. The following images were taken at the club open day. Removal of the background in both shots was done in photoshop, but shooting against a white background would have sufficed. Following that, the shading, borders and text where all done in Picasa. This is a free google program download online, and very easy to get to grips with.



If you try any manipulation, be advised to keep the original image separate from your working image and work on a copy. Any work done on a JPG (JPEG) file and then saved will have some loss of quality from the original. This is cumulative and if doing several work sessions and subsequent saving, this will degrade the image significantly. By having access to the original file you can revert and start again fresh.

Finally, make sure that you have backup copies of the images and PRINT THEM OUT.



CURRENT CARE OF BONSAI

With autumn just around the corner and bonsai (some of mine anyway!) looking a bit tatty after all the hot days we had recently, I am impatient for autumn to come and strip the damaged leaves. I must admit I haven't given my bonsai the attention recently that they deserved and consequently several of my deciduous bonsai are quite bedraggled and I have resigned myself to losing one or two. Sheer carelessness! However I see one or two that had lost all their leaves, already bravely putting out new foliage.

This is a reminder to us all that leaf pruning can be an invaluable aid for us when our bonsai receive an over abundance of food and water and put out almost full sized leaves. Deliberately removing a healthy crop of leaves can be a bit nerve wracking but it really works. I never do it later than January, just to be on the safe side. Remove leaves but leave the leaf stalk so that when the dormant bud at the base of the stem swells it will push the old stalk off the tree. This will give you an indication that the tree's system is working. Because it is forced to put out those new leaves now and not next spring these new leaves will consequently be smaller which is what you are trying to achieve.

Because the tree then has to form new dormant buds for next spring it is a good idea to give the bonsai a feed a week or so before you start. **Also, do not do this to your tree every year** as this could put too much of a strain on the tree's system causing it to collapse and die.

So next time you come home and the leaves on one of your trees are 'crunchy', don't despair, CUT off the dead part of the leaf leaving the stalk in place, give the pot a good soak in water overnight, put the tree in the shade for a week or so and hopefully you will be rewarded by a fresh crop of leaves! After another couple of weeks give the bonsai its usual feed.

So, what else should we be doing now? So far as I am concerned, watering and regular feeding are the chief concerns, removal of fallen leaves and of course removal of any weeds. Moss is almost non existent on my trees just now and I don't really mind as moss invites moss caterpillars which in turn attract black-birds who can make a considerable mess when digging for the caterpillars.



In memory of Jan Hansen



Saying goodbye to a good friend is hard, but that is what we have had to do. Jan Hansen died just before Christmas last year after a short illness. She died peacefully, surrounded by her much loved husband Pete, their sons and their families.

Whatever Jan did she did with enthusiasm and to the best of her ability. Bonsai was no different. I had the privilege of first meeting Jan the second Bonsai meeting I ever attended. It was sitting around Ivan's kitchen table about thirteen years ago. Ten bonsai enthusiasts from around Rotorua sat drinking a cuppa discussing the idea of making the informal meetings of the group more official. Thus the Rotorua Bonsai Club was born under the initial guidance of Gerry Hadlow, who introduced Jan and Pete Hansen to bonsai in 1986. Jan was an active club member from the beginning. She was an encourager of new ideas, a seeker of ways to develop the club but kept us on track of maintaining that friendly camaraderie of the original group. Jan was a familiar face at the conventions both here and in Australia. Over the years, Jan has filled the roles been the club treasurer and secretary and has been part of the committee from the beginning. Jan was still club treasurer when she died. Jan was part of the driving force to involve the club in the Annual Home and Garden show; the club started with a small 1.5 x 2m stand with our first show and have grown to a 6x6m stand in the last 4 years. The Bonsai stand has been voted most popular stand and best display for the last two years.

It is going to be strange to attend a meeting without her presence sitting near the back chipping in ideas, taking notes, encouraging the new (and older members) to speak up and share their ideas as to what they see in a tree. You see, the only reason Jan missed a meeting was when they were overseas visiting family (or bonsai) or at a Bonsai convention. She will be greatly missed.

Otago Bonsai Society



President Graham Letts welcomes members

The first Society meeting was held in early February. Denis Hughes of Blue Mountain Nurseries brought and outlined for us the horticultural features of a selection of trees, large and small. Members were encouraged to purchase a tree partially subsidised by the Society. These trees will form the focus of workshops over the coming year. Over four nights during the year the more experience club members will provide mentoring. The first night will focus on design, the second on wiring and creating the bonsai, the third on potting up and the fourth on refinement.



Left:
Denis Hughes talks about a cedar



The next event for the Society will be participation in the Dunedin Horticultural Society Summer show on 23 and 24 February. The Otago Bonsai society contributes to all three seasonal shows but bonsai will be a special feature of the summer show with a larger display and demonstrations throughout the weekend.

Tony Bebb, an AABC demonstrator, has been invited to give a demonstration and conduct four workshops in early March.

The Chinese New Year celebrations at the Dunedin Chinese garden, provided an opportunity to advertise the Otago Bonsai Society with a demonstration on Penjing.

**Above:
New Year
firework
display**



**Brian Ellis
demonstrating
a penjing
landscape**

New Plymouth Bonsai Club



It is a long time since you have heard from New Plymouth, isn't it? Well, we are still here, though down a bit in numbers. Leo's passing was a big jolt for us, and also a lot of work selling off his collection, both for his estate and, as the number of items dwindled, the last ones were for the benefit of the club. A few were held to nurse back to health, but they are all gone now. The last to sell on Trade Me was Leo's very first bonsai, with a photographic record since 1973. It has gone to a new and keen bonsai enthusiast from the North Shore. (Somewhere beyond the Bombays, I understand!)

Through the last year or so, we have not had the usual flow of short-term members who join to learn the basics and then are happy to continue on their own with a few trees. However, a hard-core of about eight continues to get together

each month and we are not down-hearted.

Our November 2012 break-up luncheon included a display of bonsai "Christmas trees," including some with miniature LED lighting.

Our observant secretary, who visits garden centres regularly, noticed that for the first time in several years there were a lot of "bonsai" starters for sale in December 2012. While our committee was bemoaning how many of the trees would have gone as gifts and would soon be dead, Nicky suggested we offer our services. What a good idea. After our advertisements and articles in the local paper and Midweek, more than a dozen new faces turned up to our January workshop, got plenty of advice, bought a few trees, pots and books, and we are sure we gained at least three new members.





The last of my authentic "Tea Trees" made by growing cuttings down the spout!

Paul Urbahn demonstrating his raft method. Note the root ball in a large plastic bag, and the bungees to hold things in place while he worked.



Health and Safety Warning

Beware when using your saw or cutters.

Opening of the National Arboretum, Canberra

Living works of art that are never finished

Canberra Times 29 January 2013



***A desert ash tree in the National Bonsai and Penjing Collection
Photo: Rohan Thomson***

The National Bonsai & Penjing Collection of Australia

In many ways, it's a traditional art gallery, purpose-built to allow for optimum lighting and air flow, with objects arranged to their best advantage. Only, the light comes from the open roof, the air flow is governed by the elements and the artworks are living, breathing trees - in miniature.

Visitors will soon be able to walk among these tiny versions of exotic and native tree species - some 70 specimens from the National Bonsai and Penjing Collection now on permanent display in a new pavilion high up in the National Arboretum. The collection, which until recently was housed temporarily at Commonwealth Park, includes some of the finest miniature trees produced by Australian artists, many of which have been donated or lent to the collection.

They range in age, with the oldest - a dwarf Alberta spruce in a twin setting - dating back to 1950, and have been maintained with varying influences.

The traditional Japanese-style bonsais are more structured, while the Chinese-influenced Penjing, a tradition dating back more than 1000 years, are more free-flowing, with the occasional house or structure incorporated in the tiny landscape.



Arboretum declared open at dawn ceremony

Canberra Times 2 February 2013

Sunrise at the opening of the National Arboretum, Canberra.

The smell of smoke wafting from near the visitor center high on a hill overlooking Canberra was oddly appropriate for the beginning of a new era in Canberra's history - the opening of the National Arboretum.

More than 500 people, including dignitaries, Friends of the Arboretum and Canberra school children have had their early morning start justly rewarded with a stunning sunrise over the capital, providing a beautiful backdrop to the official opening ceremony of the 10-year, 42,000 hectare, \$70 million venture.

Visitors were met with a traditional smoking ceremony at the Village Centre to cleanse the land - an ironic, but apt welcome to a project that was essentially born from fire back in 2001 and 2003.

Chief Minister Katy Gallagher, Senator Kate Lundy and Regional Affairs Minister Simon Crean were all present to officiate the sprawling new park's opening, but it was former chief minister and Arboretum founding father Jon Stanhope who received the biggest applause.

Mr Stanhope took three flights from his new Christmas Island home to arrive in Canberra on Thursday night, and was greeted by congratulations all round on Friday morning.

"I love this project. I've loved it from day one," Mr Stanhope told Fairfax. "It's really great the people of Canberra can now treat this as their own, which it is."

<http://www.facebook.com/pages/National-Bonsai-Penjing-Collection-of-Australia/111851135497220>

Notes from the NZBA committee

Alan Van Award

Earlier last year Reiner Goebel of Canada made a donation to NZBA in memory of Alan Van. The Committee, after consultation, decided that this would be an award for the best tree and pot combination at the National Show. This was to recognise Alan's interest in both trees and pots.

NZBA Award

The NZBA is making a certificate available recognising an "Outstanding Bonsai" to be presented at a club exhibition or show. Any club holding a show or exhibition should inform the NZBA secretary. The Committee will nominate someone locally to judge and award the certificate.

National Convention 2014

The next NZ National Convention will be held on the weekend of 2-4 May 2014 in Cambridge. Tony Bebb will be the keynote demonstrator. The second National Bonsai Show will form the exhibition of bonsai. The rules for the first show in 2009 are being reviewed to ensure that they are still appropriate and this review will also take into account what we learnt from the first show. Entry forms and rules for the National Show will be circulated to clubs in due course and will be available on the website. More detailed information about the convention and registration forms will be sent out once the programme has been finalised. The convention organisation is being coordinated by the NZBA Committee with support from those in the locality.

From the NZBA Webmaster

Your club Secretary now has login details for the secure section of the NZBA website. In here you will find ideas for club meetings as well as lecture notes and handouts for use within your club.

If you have any notes or ideas you would like the NZBA to develop then please let us know.

WBFF Convention

The objectives of the World Bonsai Friendship Federations are:-

To be organised and operated as a not-for-profit organisation. Its purposes and objectives shall be to promote and diffuse throughout the world bonsai, a living art that can be appreciated by all peoples.

The WBFF shall actively exchange knowledge, technology information, etc., related to the art of bonsai among countries of the world, thus advancing international friendship and goodwill.

The World Bonsai Friendship Federation is holding its 2013 convention in Jintan, China on 25 – 27 September. Joy Morton has been selected to be a demonstrator for this convention, one of three from the Australasian region. She will be joining a group of international demonstrators including Qingquan Zhao (Brook), who was our keynote demonstrator at the Dunedin convention last year. Joy has only limited information about the session she is involved in but will be provided with tools and has been asked what tree she would like to work on. She is very excited by this opportunity but also a bit daunted by the prospect of demonstrating at such a prestigious convention.

For more information on the convention and WBFF see their website www.wbff-2013.org

NATIONAL Bonsai SHOW MAY 2014

It is now time to think about which bonsai you wish to enter into the Second New Zealand National Show as part of the convention in May next year. We are now coming into the same time of year, so get those cameras out and snap your tree as it is. The rules and guidelines for entry are held by your club, on the Website or contact NZBA. Entry forms and information about the show will be included in the next edition of the Bonsai Times.



Welcome to the first update for the 2013 AABC National Bonsai Convention. We would be grateful if you could remind your members that Earlybird Registration closed on 31 October 2012.

- Please advise your members that payment must be received within 10 days of registration.
- All participant places in the Ryan Neil workshops on Monday 20 May have been booked. There are observer vacancies in these workshops.
- There are vacancies in Averil Stanley's and Andrew Ward's workshops – both for participants and observers.
- And there are vacancies on all tours of the National Arboretum Canberra and the National Bonsai and Penjing Collection of Australia.

We have created an entry for the convention on AusBonsai where we will be adding information regarding the Convention from time to time. The link is: <http://www.ausbonsai.com.au/forum/viewtopic.php?f=25&t=11788>

For those who would like to see Ryan Neil in action, the following are links to internet material on Ryan's recent appearance at the 2012 BCI/ABS Conventions

- bonsai.org/galleries/demonstrations/ryan-neil-marc-noelanders-dueling-demo-bciabs-2012-part-one, of bonsai.org/galleries/demonstrations/ryan-neil-marc-noelanders-dueling-demo-bciabs-2012-part-two

For those planning to stay in Canberra beyond the Convention, new events are being listed on the Canberra 100 website. To see what's on, please visit <http://www.canberra100.com.au/>

Thank you for your help in circulating this information to your members. Please contact us at secretariat2013@cbs.org.au if you need any additional copies of the printed materials distributed at the 2012 Convention, or sent to you recently by post. We look forward to seeing you in Canberra in May.

**Canberra Bonsai Society Organising Committee
2013 AABC National Bonsai Convention**

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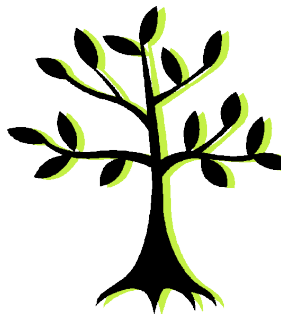


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John Hodgson — Auckland

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DVD FOR HIRE

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

- * 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
- * Return postage to NZBA payable by the hirer.
- * To arrange the hire of a DVD contact

Les Simpson: Simmys@xtra.co.nz

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