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# BONSAI TIMES



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## From The President

**Hi** everyone, as this is the first report of the New Year I trust you all had a great festive season and that the summer is treating you all well. How are you managing to keep the watering up on your bonsai? Good luck.

We have an exciting year ahead of us. The next convention is being held in Christchurch, in October over Labour Weekend. This will include the third National Bonsai Show, so as enthusiastic bonsai artists you all need to start thinking about which trees you are going to enter. Your photos need to be taken and applications filled in and sent to NZBA as soon as possible. There are also other competitions to consider: The New Talent, Suiseki and the Photographic, entries for these are needed now too.

The Christchurch clubs have arranged a very highly rated demonstrator in Boon Manakitivipart from America. He comes highly recommended, so please start planning to attend this event, we want to see you all there.

This year we have some of the committee up for re-election and some I believe might not be standing again, so this is time for all clubs to look at who they have amongst their members who could help drive bonsai in New Zealand for the future.

Dianne, our editor, will be standing down at the end of her term in October, see advert later in the Bonsai Times. Clubs need to advise us who they have who could step into this role. Dianne has done a fantastic job as editor for nine years and we need to keep that standard up as our magazine is highly rated overseas.

That's all from me,

**LINDSAY,  
PRESIDENT**





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



**BEFORE AND AFTER**







# BONSAI TIMES

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**Support** If you look up support in the dictionary the meaning is 'to keep something stable' or 'to prevent something from falling' and then you also get 'to give active help and encouragement'

So why the English lesson?

By giving some of the above mentioned word in the bonsai world there is a long list of roll on effects. When working on our bonsai we pay attention to the way we position it in the pot, make sure that it will not fall over, place it in a sunny position for lots of light and feed it. We watch each year to enjoy its development, share its growth and exclaim at our great success. Do we apply this same sort of enthusiasm to our clubs or to the development of the art in New Zealand.

We as bonsai artists in New Zealand need "to give active help and encouragement" to grow our art. There has been a decline in membership in clubs lately from recent comments. The way to grow our clubs is to support our new members and offer friendship. This also applies to the national association as they need to know what members want in order to provide that support or service. If we all do not take action and provide this support it will not be long before we have no bonsai activities or events to attend.

Let us all make this year one where we support and take part in bonsai events and activities. The coming convention in Christchurch is one such opportunity. Now is the time to enter all the competitions and send in your applications and registration forms. It is a lot of fun and the rewards far outweigh the negatives. It is the participation that matters to support the organisation and to help make the event something special for everyone.

Enjoy this magazine  
and I look forward to  
receiving your contribu-  
tions for the next issue.

*Dianne*



Cover:  
*The Old and New*  
Interesting picture taken  
from the internet

# Five Japanese Design Concepts

*Bonsai hone our awareness of the bittersweet beauty and impermanence of life and encourage humble acceptance of change and the passage of time.*

Susumu Nakamura



**Dawid de Villiers (PhD)**

I have recently seen a poster depicting five general Japanese Design Concepts ([www.piktochart.com](http://www.piktochart.com)) and it started to make me think about how these concepts are utilised in the design of bonsai. These concepts are Wabi-Sabi, Iki, Ma, Mono-No-Aware and Kanketsu.

## Wabi-Sabi

This concept is the one that is quite often discussed in bonsai literature. To find the exact meaning of this is quite difficult and as a non-Japanese speaker, I have to rely on definitions and descriptions from the literature. It is quite clear that there is a wide variety of interpretations of what it means exactly and the literature acknowledges this fact. A concise summary of a possible meaning is that it is a Japanese world view or aesthetic centered on the acceptance of transience and imperfection ([en.m.wikipedia.org/wiki/Wabi-sabi](http://en.m.wikipedia.org/wiki/Wabi-sabi)). It is the art of finding beauty in imperfection and profundity in earthiness, of revering authenticity above all ([www.utne.com](http://www.utne.com)). Susumu Nakamura (Neff, 2012) relates wabi to calmness and quietness and sabi to simplicity and oldness (age).

Morten Albek ([shohin-europe.com](http://shohin-europe.com)) describes it best in relation to Bonsai. He



summarises it as a concept embracing beauty, simplicity, silence, age and imperfectness. In my mind it is that quietness that embraces one when you look at a bonsai and it brings a stillness and a peacefulness, and at the same time a restlessness due to imperfections that add to the overall beauty of the living artwork. This can be seen in a rustic pot, the naturalness of the tree, not all

branches or roots being in the perfect spot, the power exuded by a tree due to its age. It gives a sense of balance between perfection and imperfection with a deep appreciation of nature and the art depicted in that tree. That balance could be observed as a perfectly formed branch and on the trunk a shari. Perfection vs imperfection that all adds up in a deeply satisfying experience of interaction with this tree. It is the calmness and quietness embraced when in the presence of a bonsai tree showing simplicity and character.

## Iki

According to the poster mentioned, it means original, calm, exquisite and sophisticated, but without being perfect or complicated. A rough translation means chic or stylish. This is a term not found in bonsai literature as it is probably encapsulated in the Wabi Sabi concept. It could mean the design of a bonsai should be original, in other words, to allow the tree to determine the design, not to copy other trees, but to allow the roots, trunk and branches to dictate the style and movement of the bonsai. If naturalness is pursued, it should lead to an exquisite and sophisticated tree. This will probably only be seen in mature trees, but is a concept that must be kept in mind during the design phases, spreading across years to reach the ultimate phase where the exquisite nature can be experienced.

## Ma

This concept refers to whitespace or emptiness. It defines the element around it and it, in turn, is also defined by the element surrounding it. The concept of holism comes to mind here. An empty space cannot be defined as such without something bordering it. The design element of empty spaces is a very important one in bonsai design. The description of creating spaces that will allow a bird to fly through the tree, brings to mind the example of Tui that can fly without effort through a tree. Emptiness or negative space defines the solid structures around it. It is part of the design. We are sometimes so fixated by getting a branch in the right place in relation to the trunk and other branches, that we forget that the branch is not only defined by these structures, but also its own shape in relation to the space around it. Foliage clouds can only be defined when there is open space around them. The size



and placement of these spaces are as important as where the parts of the trees are placed.

## **Mono-No-Aware**

This concept refers to the “pathos of things”. It means being aware of the passing of things and the bittersweet feeling that goes with it. This is very noticeable in bonsai. A bonsai tree starts somewhere, either from seed, a cutting or wild material. From there it is nurtured, neglected, designed, restyled, appreciated and it could die (hopefully outlasting its designer). It goes through phases, each with its own characteristics, much like a human being developing from birth to old age. As humans we have empathy and we can admire this development. The same happens with bonsai. “Before and after” photos are popular and personally I think it is awesome to visit bonsai gardens, displays and conventions to look at the development of individual trees over years.

This concept also relates to the impermanence of things. The flowering phase that in some species only last for a few days, also seen in deciduous trees and the changes that go with that. From no leaves, to green leaves, to autumnal colours to no leaves again. These changes should be embraced and studied as they are forced by nature and hormones. It also gives us the science behind the horticultural management of our trees. Nature is never very far away from art.

## **Kanketsu**

This concept stresses that true simplicity is often achieved through a complex process. The opposite of simplicity is complexity. This design concept therefore means that to create a “final” design of simplicity it is possible that complex processes could be used to achieve this ultimate goal. To achieve simplicity in bonsai design, it is important to be as naturalistic as possible. The complexity in the process lies in decision-making. What to cut, what to shift, what to leave in place? The answers to these questions will ultimately determine the design and whether it is simplistic or complicated. A tree in nature is simplistic; roots, trunk, branches and leaves, all in place due to nature following a simple pattern. There are external influences (climate), but overall it is quite a simple design. The processes of getting it there is complex, photosynthesis to name but one. Overall this concept urges us to keep our designs simple, to look at nature for inspiration and to follow the mantra of “less is more”.

## **Conclusion**

This article very briefly describes five Japanese design concepts. There are many more. The concept of Wabi Sabi is well known in bonsai circles, but the others are not so well known in the western world. The concepts are not



new, but it is good to know that they are actually known and acknowledged in wider design and artistic circles. As said, there are other concepts or qualities that can be applied to bonsai. One of these, “ga”, meaning elegant and graceful, is proposed by Susumu Nakamura. He also says that such watch-words can sustain the caretaker as well as the tree (Neff, 2012).

The Stanford Encyclopedia of Philosophy describes Japanese Aesthetics. It is my recommendation that all bonsai enthusiasts should read this work as it gives a deeper foundation of what bonsai design should be based on. The link is <http://plato.stanford.edu/entries/japanese-aesthetics/>.

## References

<http://en.wikipedia.org/wiki/Wabi-sabi>

<http://www.utne.com/mind-and-body/wabi-sabi.aspx#axzz3Mf7pJ6lp>

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<http://plato.stanford.edu/entries/japanese-aesthetics/>

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Neff, T.A.(ed) 2012. Bonsai, A Patient Art. The Bonsai Collection of the Chicago Botanic Garden. Yale University Press: New Haven.



# PINE AWAY



***Dianne Miller, the original owner and Martin Walters, the man who dared, share their stories about this pine, its creation into bonsai and now the journey towards perfection.***

**Dianne:** There are many challenges in life and as all bonsai artists know the list is endless. This pine has presented the big question to several in many different ways. Originally an experiment by the first owner, grown from seed. As we all know it has become increasingly difficult to purchase Black Pine. This began over fifteen years ago. I purchased a number of seedlings grown from seed with the hope of developing them into bonsai. At first the trees were planted out in the open ground. After one year of enjoying the freedoms of the natural soil they were dug up, trimmed and then placed into mushroom boxes.

They were placed out in a paddock with a lot of other stock to grow on and admire, provoke wondrous thoughts and be the talking point of a number of bonsai visitors. As time went by they put their roots through the drainage holes down into the soil again and flourished. As things often do these became one of many trees under development and basically were left to their own devices. They got a bit of water chucked onto them in the summer sea-

son, a few candles pinched here and there, and the odd branch cut off. The main pruning came when the cows broke through the electric fence and ate the tops off everything!

Eventually the survivors (some had already been sold on) were moved up to Northland when we shifted. The adjustment was good as the hot dry climate suited them. It became increasingly obvious, now that the trees had aged that these pines needed to find a good home and be cared for like all potential bonsai material should. So what to do? It was important to me that this particular pine went to the right owner as I felt it had a lot of potential. That moment came earlier this year at a gathering of the Bonsai Lad's. It was meant to be a silent auction but it did not really turn out that way. Martin became the new owner. The story continues....



**Martin:** I was drawn originally to the nebari and movement of the trunk. It was obvious it was wired at a young age as the movement of the trunk was very classical. The trunk was powerful and mature and I loved it instantly. It had a lot of branches so I knew I had a lot to work with. I didn't focus on these too much as they will come later but the trunk movement and base are something that is hard to change so was happy that I didn't have to do much there.

The tree was in a polystyrene box so first off it was replanted in a training pot within a week and fed heavily. Within two weeks it had shown a more lush green colour and new buds started to appear. It was then decided to cut the long candles completely out. The branches were way too long and I wanted to see what I had to play with.

The tree was left alone for a few more weeks, looking better by the week. Because of the vigor that was shown I decided to do some wiring and some more branch removal. The training pot is plastic so I drilled holes in the side to attach wires to pull some branches down to allow more light into the tree.



With a workshop coming up with Bob Langholm I decided to wait till then as my thoughts were this was a good tree for the group to look at and get some different options for.

When I worked on the tree at the workshop my friend from Australia, Luke attended and with his help we wired and styled the tree. This is the tree you see in the final picture.

The tree still has a way to go. but you can see its elegance already and once the pads start to form and the tree fills the spaces I can see that it will be one of the favourites in my collection.





# AUCKLAND BONSAI SOCIETY



*Late last year Auckland Bonsai Society held their Annual Open Day with much success. Kelly and Mike share their story and pictures of the day.*

**T**he Auckland Bonsai Society (ABS) held its annual Open Day at the Auckland Botanic Gardens on the 9 November 2014. Luckily for the club we were able to use the front foyer area which turned out to be a bonus for us as the day was beautiful and sunny, and we had approximately five hundred people come through the doors and stop to enjoy our display.

The setting for the display was just inside the main foyer area with a beautiful water feature just outside the window. We had an amazing turn out of members – past and present, to help man the stands and talk to potential bonsai enthusiasts. Everybody brought in their best show trees as well as a few trees to work on during the day. The quality of bonsai was outstanding and the day was a huge success with many people taking away information on the ABS and more importantly... on bonsai itself.





In the last year the club has enjoyed a resurgence of bonsai with several new members and interested parties coming to our monthly meetings all keen and excited which is really fantastic. The club also has a few younger members coming along now with the youngest being thirteen, an exciting prospect for future generations learning the art of bonsai.

A show / display is a great way to reach out to 'potentials' as most people are tactile creatures, and respond much better to an installation rather than just 2D advertising (although this is imperative as well). We have several options for shows this year where we have opportunity to interact with the public, with the next one being the North Shore Home and Garden show in March. Hope to see many of you there.

## In remembrance of Hilda McFarlane



When she moved to Cambridge in 1983, Hilda found an acorn in her coat pocket. She planted it in her garden and the following year realised that the garden could never contain it, so she transplanted it into a pot. That was the beginning of her interest in bonsai.

Hilda enjoyed experimenting with her trees and having fun with them, regardless of 'not having the artistic eye' as she put it. Preferring deciduous trees, Hilda developed a collection of over forty bonsai which she maintained until she moved to a retirement village. Even in the village she managed to keep a handful of her bonsai. Although she was unable to attend meetings in recent years, Hilda was a long time member of the Hamilton Bonsai Club and will be sadly missed.

# NOBU IN HAMILTON

*Once again Hamilton Bonsai Club welcomed Nobu to Pirongia for a weekend of enlightenment. Peter Mudie gives us an overview of some of the progress and developments made on trees.*

As well as the usual Nobu refresher on what he has been trying to teach us over the past few years Nobu showed us a different technique for improving the root structure and nebari on our trees. We don't think Marshall was expecting him to use a hammer and chisel on the roots!



The weekend saw some interesting and varied trees but a common theme this year was hawthorns with four turning up.

A great weekend with plenty to inspire us to do better and refresh our enthusiasm for working on our trees.





Ever wondered what happens to those trees you see demonstrators working on at Conventions?



At the Nobu workshop Lindsay brought along this Juniper raft which was created by John Hanby at the 2009 Convention in Christchurch.



Since the Convention Lindsay has repotted the tree into a shallow oval pot and it has grown considerably.

Nobu spent some time going through each trunk refining and thinning out the foliage before a very happy Lindsay took it home.

**NEW!**

**BCI 2015  
PHOTO  
COMPETITION  
& ALBUM**



The finalists of our new 2015 BCI Bonsai & Stone Photo Competition will be published in a high-quality hardcover book. Photos will be exhibited at the grand BCI Convention in Guangzhou, China on September 18 to 21, 2015.



# NZ National Bonsai Convention

## Woolston Community Club

### Christchurch October 23-25<sup>th</sup> 2015

WORKSHOP with *Boon*,  
Monday 26<sup>th</sup> October

We are delighted to present  
**Bonsai Boon**  
**From California**



Bonsai Boon Manakitivipart is one of the leading bonsai artists and demonstrators world-wide. He is the only non-Japanese to win the grand prize at the Kindai Bonsai Styling Contest in Japan (April 2000)

*Plus local demonstrators*  
*The National Bonsai Exhibition*  
*Trade stalls, raffles and prizes*

**\$175 full registration**

**(\$155 Early Bird by May 31<sup>st</sup>)**

**Details at [www.bonsaiconvention.net.nz](http://www.bonsaiconvention.net.nz)**



# 2015 NZBA National Convention

## Draft Programme

(Programme subject to change if required)

### Friday

- 3.30 Competition Judging
- 6.00 Registration
- 6.30 Welcome Reception: cash bar
- 7.00 Finger food served
- 7.30 Entertainment
- 8.00 **Introduction to Bonsai Boon; critique of show trees**

### Saturday

- 8.00 Registration
- 8.30 **Demo - Tree 1, Bonsai Boon**
- 10.30 Morning Tea
- 10.45 **Demo - Tree 1, Bonsai Boon continued**
- 12.30 Lunch
- 1.15 **Demo - Tree 1, Bonsai Boon, continued**
- 3.00 Afternoon Tea
- 3.15 **Demo on grafting techniques – Kevin Garnet**
- 4.45 Finish
- 5.00 AGM
- 7.00 Drinks
- 7.30 Convention Dinner & Awards
- 11.00 Close

# Sunday

8.00 Registration

8.30 **Demo - Tree 2, Bonsai Boon**

10.30 Morning Tea

10.45 **Simultaneous Demos – Of Mountains and Rocks; local artists**

12.30 Lunch

1.15 **Demo - Tree 2 contd./critique, Bonsai Boon**

2.45 Afternoon Tea

3.00 Raffles, Auctions

3.30 Invitation to Next Convention, Closing remarks, Close

## Accommodation:



Arcadia Motel, 564 Ferry Road, Woolston, Christchurch 8023,  
Ph 0800 272 2342; 4 minutes walk from venue; Convention rate is  
\$50 per night per person; must book by phone



All Season Holiday Park, 5 Kidbrooke St , Christchurch 8062,  
Ph 03 384 9490; 16 minutes walk; Cabins, \$100 per night



Cashel Court Motel, 457 Cashel St, Christchurch 8011,  
Ph 03 389 2768; 5 minutes by car, double room \$100 per night;  
[info@cashel-court-accommodation.co.nz](mailto:info@cashel-court-accommodation.co.nz)



Homestay: Contact Ken Bain, 6 Watermill Blvd, Christchurch, 8051;  
[kenorhelen@clear.net.nz](mailto:kenorhelen@clear.net.nz)

# BONSAI BALI



***Dianne Miller travelled to Bali recently and visited a local bonsai artist. Here she provides some inspiration or ideas for your next bonsai challenge.***

**They** say travel is good for the mind and soul. Well it is also good for creative inspiration if you are a bonsai artist. A lot of us travel to conventions, go to bonsai events overseas and view all that amazing stuff. Occasionally you may be invited back to visit a private collection but how often do you actually get to see the real stuff? The real stuff you might ask, what do you mean by that? On a recent trip to Indonesia while whizzing through traffic with my paid driver I spotted a bonsai. Well this is nothing new in Asia, you do see the odd tree here and there. On top of a house, sitting by the side of the road or tied to the back of the motorcycle, problem is you can rarely say anything about it nor speak to the artist. In my most recent situation, my sudden intake of breath did provoke a response from my driver. Within ten minutes we were all parked and I was being escorted into the garden of one of the local artists. My driver hunted down the owner and my journey of discovery began with a built in interpreter, Donald.





Today's task was cutting the leaves off the ficus. There were about one hundred of these, I would imagine you would know what you were doing by the end. Amazing bases.



**Above right:** These trees are grown on in large blue plastic barrels like we have in New Zealand. After a question and answer session confirmed that these trees have been placed onto rocks or the barrels have no bottoms (see the one at the rear) so the roots grown down. Eventually the container is cut away exposing the roots. Now this is when it gets interesting. Some of the dirt is hosed away and in some cases just left to the elements. The roots then thicken and harden up. All depends on what you want for the tree.

**Above left:** My driver Donald and friend Ginny at the entrance. What a wonderful feast for the eyes, note the large range of trees and how they are displayed. Have you personally observed anything different? Would you have any questions to ask?

Several trees are in pots but have inserts around their roots. Some of these are mesh, plastic or another pot. Why?

This is an extension of what is happening to the trees in the large blue plastic barrels.



The roots are attached to rocks or are being developed. You can clearly see this in the picture below. Eventually the material is removed and you will have a very nice root over rock, trunk or root base. All slowly developed by nature. Worth a try?



The black bags are full of fertiliser. Something to make up on a long winters night ready for the spring. Just place them around where you want.





Another great idea. Can't source those blue plastic drums or the local trader wants too much for them? How about chicken mesh and white plastic? The advantage here is if you want to grow the roots downwards you don't have to cut the bottom out of the pot.

Does this look familiar? The old recycled wire trick. Well at least we know that we are not the only bonsai people in the world that do this.



Animal shapes in the trunk are common in Asia. Sorry - have no idea what type of tree this is, maybe a Lizard Tree?

Nice little working area. I spied the creative pottery mountain rock or is it just a creative bonsai pot. I wonder if the tree placed into the container actually ended up planted in there.





Now I must admit that I have seen this trick before but this really took the idea to the extreme. What a tree. I had a few questions though. Why such a small pot? Obviously the roots are getting special treatment and the tail of the cascade is tremendously long. The other interesting observation was the way the bamboo poles are attached to the branches then rested (supported) against the edge of the pot. Smoke and mirrors or is it rope and bamboo, plastic and clay, imagination, creativity equals bonsai.



# AVON BONSAI SOCIETY



***In October 2014 Avon Bonsai Society held their annual show. Beverley Van reports.....***

**A**gain we had a good number of entries. With at least two of our usual entrants not taking part, the fear was that we would be short of trees but as always our members did us proud with a wonderful selection of trees. This year we welcomed the Christchurch Bonsai Club to exhibit alongside us as publicity for the forthcoming National Conference. With the standard of our bonsai improving yearly it bodes well for the conference!



**Best In Show** was Chris McLaren's magnificent hawthorn and **People's Choice** was Neil Brough's Chinese elm group.

Judging for **People's Choice** was very close with the first placing to Neil Brough earning twenty six votes, second place went to Nick Pjifiers flowering Manuka with twenty two votes and Wendy Gibbs azalea came third with twenty. So not a lot in it with numbers for all trees very close. Interesting to see that two placing's went to bonsai in flower. Judges this year were Jay and Beverly.

# GORE BONSAI CLUB



Instead of a workshop we headed out to Blue Mountain Nursery in search of "potential bonsai". Dennis Hughes kindly showed us around the tunnel houses and explained in detail how he grew cuttings, grafted apples, orchids and many more plants for his retail nursery. Whilst we didn't come away with too many plants we had a greater understanding of the process from cutting to saleable tree.

Joy Morton came down from Dunedin to hold a weekend workshop for us. There were some interesting things done with the driftwood that John Hill brought along and shared out with many of us. One average tree on its own doesn't look much, but when combined with rocks, driftwood and accent plants it takes on a whole new look.





The annual Gore Harvest Flower show once again gave us an opportunity to display some of our bonsai. One little fella in particular was mesmerised by the wee trees, perhaps a future bonsai enthusiast by the looks of his interest!

Fay Richardson, a Beginner, stands proudly with some of her bonsai.



While the number of trees on the tables was down, it was still an ideal way of getting members of the public interested and keeping a small Bonsai Club like Gore going.



# TARAUA BONSAI CLUB



**O**n Saturday, 21 February, the Tararua Bonsai Club members held a workshop. Dawid de Villiers demonstrated a few techniques before the members walked through the bonsai display area at Dawid and Susanna's house, discussing trees and their needs. This was followed by an in depth discussion of the trees that members brought to the workshop. We were also privileged to have Miki Abe help us with the pronunciation of Japanese bonsai terminology. This was very educational and entertaining. The day ended with a meal consisting of "Potjiekos", a typical South African dish prepared in black, three-legged pots on an open fire.

**Above:** Dawid is demonstrating with Rod Clendon (left) and Les Trigg (middle) paying attention.

**Below:** Miki Abe explaining some Japanese to Dawid de Villiers and John Sedcole (right) with Miki's daughter, Faith, looking on in amusement.





# *National Suiseki Competition*

## **Rules**

### **Origin**

Division A is for stones of New Zealand origin

Division B is for stones from overseas

### **Presentation**

Mounted on a wooden Daiza, Suiban, or Doban  
These could be mounted on a wooden stand

Accessories could be used in display, but must be included in photo at time of entry, along with the total size.

### **Awards**

There are awards for the best suiseki for both Division A and Division B with Merit Awards for second and third in each category.

There is a limit of 3 suiseki that any one person may enter in each class. A previous winning suiseki may not be entered for a gap of 3 conventions (not including the convention when the award was won.)

There is a supreme award and trophy for the best suiseki in Division A

The trophy, of New Zealand Obsidian, has been donated by Robert Langholm QSM and Simon Misdale of Bonsaiville.

The recipient of the trophy is responsible for engraving their name and date on the plaque and for delivering the trophy to the next convention for the Awards Ceremony.

Also there may be available a BCI or WBFF award which would go to the best overall suiseki from both classes.

### **Application**

Application forms must be received by the due date and be accompanied by a photograph including any display accessory. Applicants are responsible for delivering their suiseki to the display area.

## **Third National Show 2015 Guidelines and Rules**

### **Objective**

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

### **Organisation**

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

### **Pre-selection**

3. Entries are to be submitted on the designated form together with a digital photograph of the bonsai.
4. Selection for the National Show is to be undertaken by a Judging Panel of New Zealand registered demonstrators nominated by the NZBA committee.
5. There is no limit on the number of bonsai, including shohin, which any one entrant can submit for selection.
6. A maximum of three bonsai will be accepted per entrant for the Show (including native trees and shohin).
7. Bonsai submitted for the National Show must have been owned by the person submitting for a minimum of two years at the time of the show.

### **Tables, stands and accessories**

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

### **Shohin**

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

### **Substitution**

11. Once an entry has been selected substitution of an alternative tree is not permitted. The Judging Panel may at its discretion approve a fourth tree from an applicant but only three will be permitted to be displayed. The applicant must designate at least one month in advance of the National Show which three trees are to be entered. The exception to this rule is for shohin where one tree in the group of three may be substituted with notification of this at least one month in advance of the National Show.

### **Judging**

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

## **Awards**

14. The best bonsai overall in the show will be awarded the Colin Churchill trophy
15. The best native tree (including native planting) will be awarded the Keith Lowe trophy
16. The best tree and pot combination will be awarded the Alan Van trophy.
17. In addition to the above up to six merit awards may be granted if the judge feels that these trees reach the required standard.
18. All entries, including those in the shohin class, are eligible for all awards except for the Keith Lowe Award which is for a New Zealand native bonsai.
18. The recipient of the trophy is responsible for engraving their name and date on the plaque and for delivering the trophy to the next convention for the Awards Ceremony.

## **Promotion**

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

## **Entry**

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

## **National Show space allocation**

24. The host is responsible for providing suitable facilities for the show such as allocation of space, tables, draping and backing boards to ensure that the trees are displayed to their best advantage. The number of trees for the National Show will be advised by NZBA as soon as this is determined. It should be anticipated that the likely number of trees that are accepted for the National Show will be similar to that in previous shows.

## **Joy Morton Bonsai Photographic Competition 2015**

NZBA, in conjunction with Joy Morton, invites applications for this photographic competition.

### **Competition Rules**

Entry is free and open to all bonsai enthusiasts

Competitors may enter a maximum of three trees

Entries can be single tree of any style or group planting. Saikei or tray landscapes are excluded

The winning bonsai may not be re-entered in this competition for a minimum of 5 years

Completed Entry Forms are to be received by the due date at the address specified for each annual competition and can be posted or sent by email. A completed entry form must accompany each entry. Photographs to be submitted at the event normally on the Friday afternoon before the event.

Photographs to be A4 size. One photograph of the front of the tree is to be submitted.

The following information is required:-

- Common name
- Botanical name
- Year created as a bonsai
- Style of bonsai
- Height of tree

Please enter this information and your name on the back of the photograph

The applicant must certify that they have owned and trained the bonsai for which this application is submitted for at least two years and the photograph has been taken within 12 months of the closing date stated for this competition. Digital editing is not permitted.

The photograph of the winning photograph may be retained by NZBA for promotional purposes. Other photographs may be returned if a self addressed stamped envelope is provided. Alternatively these photographs may be collected at the end of the convention.

The photographs will be judged by a panel of Joy Morton (or nominee) and two judges nominated by the NZBA Committee. The decision of the judging panel is final.

The recipient of the trophy is responsible for engraving their name and date on the plaque and for delivering the trophy to the next convention for the Awards Ceremony.



# WANTED - YOU

## EDITOR BONSAI TIMES



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Please forward any written applications to Secretary Brian Ellis.



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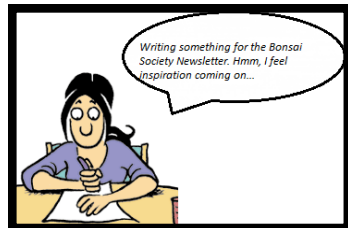
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# DVD FOR HIRE

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

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