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OF NZBA

# BONSAI TIMES



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## From The Presidents Desk

**S**pring is arriving fast, and once again a very busy time approaches us all with our bonsai repotting, pruning and wiring all vital parts of the life of a good bonsai.

Winter, from reports that I have had, has been cold down in Southland and very wet up north. All this causes us some concern for our bonsai, let's hope all our trees have come out of this in good condition.

This is also a great time for clubs to get in behind our new members and teach and guide them in the spring tasks. I think back to my early days in bonsai when I was scared to root prune a tree or spray with lime sulphur. I challenge all experienced bonsai people, "Are we giving the back up needed to our newer members"?

All club secretaries will have received communication from our secretary Brian re: some changes. I trust your committee are looking at these, many thanks for the feedback already given, but it would be great to get feedback from all clubs.

The Convention in Hamilton is just around the corner. Hope you have all planned to be there and enter some of the NZBA competitions - Photography, Suseki, Vision to Reality and the New Talent Competition.

I also sincerely thank Basil Bryant who is standing down from the National Committee, for all his input over time. This has been very much appreciated by all.

Hope to see as many of you as can make it to Hamilton for the Convention.  
**Lindsay**





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





# BONSAI TIMES

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Front cover: An unusual species of Cotoneaster that was collected twenty years ago from the roadside.

**Participation** is one of the key initiatives that all bonsai artists need to partake of to succeed in their art. There is always a range of opportunities for you to take action. Being a willing participant in club activities is not only rewarding for yourself it will also help your club grow and this spirit leads to the growth of the bonsai spirit within New Zealand.

As the winter season comes to an end it will soon begin to feel like there are a million and one jobs that need to be done. While you struggle with this don't forget your club and its members. Lend a hand to those who need it, hold a workshop day so you can all get together and help each other. Many hands make light work. Through your shared experiences you will all learn and grow your skills.

After all this don't forget to feed your soul by participating in club activities. Every year the NZBA in association with a club holds the annual bonsai convention. Conventions are worth gold to all those who attend. Watching demonstrations, exchanging views, meeting old friends and making new ones. Enjoying the skills of overseas demonstrators and hearing about what happens in other parts of the world. Having an empty wallet at the end will not be in vain. There will be an endless supply of tools, wire, figures, an array of pots and bonsai. It will be difficult to choose where to spend your hard earned dollars. Why miss this?

For those of you with a passion for bonsai this is your moment. The rewards of participation are great and I cannot encourage you more. This newsletter also needs your help. Much to my horror when this publication started its journey of creation not one article, club update, photograph or inspirational idea came across my desk. Not even from our association committee. How do you think the Bonsai Times is created? This is your magazine.

Having said all this making a personal contribution to your club gives huge rewards. Helping others to learn is one of the biggest opportunities to grow your own skills and knowledge.

Making a contribution to the Bonsai Times gives everyone a chance to listen to a difference voice. I await your words.

*Dianne*



# Comments from you

While reading the last two Bonsai Times I have observed that someone stated that there was no information about the history of bonsai in New Zealand and in both publications there have been comments about information on native New Zealand trees as bonsai.

In 1994 I published a book on New Zealand Native trees and reprinted it in 1998 and again in 2006. In 1999 I published a book on the History of Bonsai in New Zealand and reprinted that one in 2004. I actually launched both of them at the conference held here in 1999. I still have five copies of each for \$6 including postage. I wondered if there was some way of including this fact in your publication to satisfy what seems to be a demand. I don't feel that it warrants an advertisement. Hope this will create some interest and satisfy some members curiosity.

**Shirley Black, 16 Rugby Street,  
Highfield, Timaru Phone: 03 688 8396**

I was interested to read Gordon Bowers article "A Rough Guide to Natives as Bonsai" (issue 1). As a relative newcomer to New Zealand natives as bonsai (I've been interested in bonsai since 1991) I'm very interested in learning about the natives this country has to offer. I've already discovered that combing and pruning the roots (as I've done in the UK for many years) is not a good idea here in the Wai-kato. Several of the natives (Pohutukawa, Sophora Microphylla and Sophora Tetraptera) then sulked and the kowhai died. Malcolm Potts is a fortunate man to be able to do all that and keep his trees alive down in Taranaki.

I was surprised to read Malcolm's reply to Gordon's article. Malcolm seemed to take the whole article personally whereas I took Gordon's article in the spirit I assume it was written – notes and comments from a bonsai enthusiast from his personal point of view. Gordon did offer many qualifying statements i.e. seem to, may have, some species, often do/don't. He

many qualifying statements i.e. seem to, may have, some species, often do/don't. He points out the different ways trees may be propagated – seeds, cuttings, air layering - he would have been remiss if he didn't do so. The comments from Wendy Gibb about repotting in the autumn and the Facebook page Mike Crawford has set up will prove invaluable to many I am sure. I look forward to reading the future article on kowhai which Malcolm has promised.

**Ann Mudie, Hamilton Bonsai Club**

## Participation

Are you an active member,  
The kind who would be missed,  
Or are you just contented  
That your name is on the list?

Do you attend the meetings,  
And mingle with the flock,  
Or do you just stay home  
And criticize and knock?

Do you ever work on committee,  
To see there is no trick,  
Or leave the work to just a few  
And talk about the clique?

So come to meetings often  
And help with hand and heart;  
Don't be just a member  
**BUT TAKE AN ACTIVE PART!**

In the months and weeks ahead your support is going to be needed in big and little ways with your club. If every member of your club makes a contribution of some kind there is more fun time for everyone. Some contributions will be big, some little, but every bit will help to bring the enjoyment of your club forward. If you have any ideas please do not hesitate to bring these to the attention your committee. For those of you who have a camera or like to put words on paper I as the editor of the Bonsai Times would love to hear from you. All your contributions are greatly appreciated.



**Fascination of the small entraps me  
Possibilities of form beguile me**

**Control of rampant growth enlarge me  
Failure of eye and skill reduce me**

**Experiments with line enthrall me  
Pot and trunk and lead unite me**

**Constant daily care ensnare me  
Peace and pleasure bonsai give me**

**By Hilda Macfarlane**

# VIEWING STONES

*With Suiseki taking on a more important role in our exhibitions and conventions in recent years I thought the words of Tim Price from Albuquerque Bonsai Club, Albuquerque, New Mexico, USA could only help us explore viewing stones from a less traditional perspective.*

## Suiseki in the Southwest

One of the things I like about desert landscapes is the exposed geology and the abundance of stones. On our recent trip to Big Bend National Park in southwestern Texas, we saw great desert landscapes and a great variety of stones (unfortunately, it is unlawful to collect stones in Big Bend, therefore, we bought stones at a store outside the park). Many of the desert stones we saw were great inspiration for suiseki; but so many of the desert stones represent various problems for suiseki in its traditional sense, because of the geology and the arid conditions. While many desert stones can be classified by the traditional terms used for suiseki, there are many types of desert stones that don't exist in Japan; therefore, there is no classifications for many desert stones in the traditional suiseki systems.



***Butte stone. The stone (left) from Big Bend was purchased in a shop.***

***The butte below was photographed in Big Bend.***



Luckily, various bonsai masters have written books about suiseki in the U.S. that give us sub classifications for desert stones. Yuji Yoshimura is one of the better known of the masters writing on suiseki, and Mr Yoshimura's book, ***The Japanese Art of Stone Appreciation; Suiseki and Its Use with Bonsai***, co-authored Mr. Vincent Covello, is often considered to be the definitive English language work on suiseki. In their book Dr



Western Viewing Stones continue to use these systems as the basis for classification, in which stones are grouped by shape, colour, surface pattern, or place of origin. In addition, other types of stones or sub classifications are identified and references are found in publications such as Melba L Tucker's ***Suiseki & Viewing Stones, An American Perspective***, and in ***Waiting to be Discovered***, the North American Viewing Stone Society's quarterly publication, edited by Jim Hayes (no longer in publication). These publications included classifications to deal with desert stones, which give us guidelines to follow when classifying stones from the arid southwest.



***Canyon stone. The stone (left) from Big Bend was purchased in a shop.***

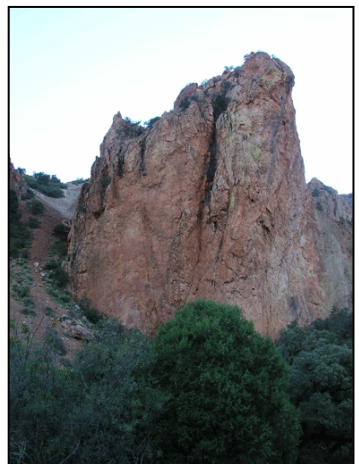
***Below: the mouth of Santa Elena Canyon in Big Bend***



The following are the desert stone classifications from ***View Stone: Classification*** at <http://shimagata.tripod.com/vsclass.htm>. Under the ***Mountain stones*** in the ***Scenic landscape stones*** classification the following sub classifications apply to desert stones:



***Desert Hoodoo stone? Probably pushing the classification. While the stone and formation are vertical pillars, they are not Aeolian formations.***



**Desert Scenic stone** - Appear to be a distant, panoramic view of desert; often including several buttes or mesas.

**Desert Mountain stone** - These mountain stones are notable due to the pinnacles or spires that grace their peaks.

**Butte stone** - An isolated mountain with a flat or eroded top and steep, vertical walls. The base is usually composed of rocks forming a slanted pile from the desert floor.

**Mesa stone**- Mountain-like formation having flat, broad top and sharply vertical sides.

**Desert Arch, Natural Bridge and Window Rock stones** - Stones in this category remind the viewer of one or more of these closely related desert features. An arch is continuous rock over an opening in the rock beneath it. A natural bridge stone is similar, but flat on the top of the arch so that it more closely reminds one of a bridge. Window rock stones remind one of a window (although usually round or oval in shape) in the surrounding rock.

**Desert Hoodoo or Ventifact stone** -These stones are vertical pillars of abstract form created by wind-blown sand erosion.

**Canyon or Coulee stones** -Coulee stones remind the viewer of deep ravines or gulches that have been worn away by running water. Canyon stones are similar, but with the appearance of deep valleys having steep sides running through the stone.

**Dry lake or Playa stones** -These stones resemble the dry, mud-caked flat floor of a desert basin or lake.

**Arroyo or Dry wash stone** - Stones in this group are similar to Canyon stones except they are usually wider and have flat floors where water has appeared to wash them away evenly after heavy rains.

**Sand dune stones** -Stones in this category have the appearance of desert sand dunes. Many variations are possible.

Under the *House-shaped stones* in the *Object stones* classification the following sub classifications apply to desert stones:



**Pueblo stones** - These stones resemble the adobe or stone house or group of houses of certain Indians of Arizona and New Mexico, USA.

**Cliff dwelling stones** - Stones in this category remind the viewer of houses carved out of cliffs such as exist in the Amer-

# BONSAI POTS

## BONSAI POTS

*Where would we be without the humble bonsai pot. You can have the best bonsai in the world but at the end of the day it can be the pot that is the difference between your tree being an awarding winning bonsai or just another tree. In this article Jeff Richards, Hamilton Bonsai Club, gives us a few points to remember about our humble bonsai pots.*

- Pottery has been made in many places for several thousand years.
- Pots have been made for bonsai in China for about 2,000 years.
- Since the Song Dynasty (AD 960-1279) huge numbers have been made specifically for bonsai/penzai/penjing.
- From the early 1600's pots were exported from China to Japan – the Japanese had discovered bonsai, but it took them quite a while to get into making good bonsai pots for their own use.
- Chinese pots were made from pottery rather than porcelain, as it is more permeable to air and water. This is why bonsai pots are generally not glazed on the inside of the pot, although I am seeing a few quite nice ones being sold over the last year or so.
- Early Chinese pots were also chiselled out of stone – jade, granite and marble.
- Today bonsai pots are made by many potters/potteries all over the world, producing huge numbers of pots. We have some excellent potters here in NZ.
- Pots are now made from a larger variety of materials than a couple of hundred years ago. Apart from the clays and sands used in pottery and porcelain, we are using various combinations of cements, plastics, stone, rubber, mica, fibre glass and “polywhatsits”!



- The “bon” in bonsai is the pot or container.
- Half of your bonsai presentation is the pot. It should balance the tree, look aesthetically pleasing and be horticulturally acceptable.
- The Chinese say the pot equates to the shoes of a beautiful woman’s outfit.
- The length of the pot should be about 2/3 of the height of the tree.
- The height of the pot averages 1.28 times the diameter of the trunk at its widest point.

Two Chinese sayings for bonsai:

- “If you have ten bonsai, nine of them should be in training in the ground.”
- “A bonsai tree should be 90% complete before it is promoted to a bonsai pot! Therefore you must understand that the pot has a huge influence in dwarfing the tree and that therefore (again), trees that are not close to completion should not be in a pot”!!

For most of us in NZ this is not really practiced as perhaps it should be, as we do not have the “history & depth” of bonsai that other, more established bonsai areas have – mainly China & Japan. Therefore most of us tend to over pot our trees in lieu of leaving them in the ground for as long as it takes to fully form the “completed tree”, so that we have a few good bonsai, and a few more bonsai in pots that are almost ready and coming along fast.

- Try to match/marry the pot and the tree size wise – don’t “hack” the tree to fit the pot. Put the tree into a slightly unsuitable pot until you find the correct pot; wait for the correct pot; or leave the tree in the bag/ground.
  - As the tree ages, evolves & grows, so will its needs for a pot – size, shape and colour may change.
  - Pots are a touchy feely thing; you get the feeling of what is the right pot for the tree depending upon the scene that you are trying to create.
  - Cascades and semi cascades go into a high or deep pot to create the illusion of height – a tree on a cliff face or river bank.
  - Other styles are not so obvious, and depend upon the scene that you are trying to create.
  - Formal type trees go into a formal type pot, with front, back, sides – generally oblong or square.
  - Informal styles go into an informal type pot or tray – round, oval or freeform.
- OR
- Masculine rugged trees into rugged pots – square, rectangular, eggshell/moon rocks, or maybe freeform.
  - Soft feminine trees into feminine, rounded, soft pots – round, oval, or freeform.

Confused – good!! Many books are just as evasive on this subject, but some do cover the subject quite well!



### Colours & Glazes:

- Try to match some aspect of your trees' colouring with the/a colour in the glaze of the pot e.g. pink/red for a pohutukawa, or streaks of grey or white for oaks, quince & birch.
- Use complementary colours from parts of the tree (the leaves, trunk, or branches) tied in with the pot. This is easier to understand if you get yourself a colour wheel from an art supply shop which will explain it all, but examples of complementary colours are: yellow & purple; red & green; blue & orange.
- Pines are usually placed into brown or other dark unglazed pots. I am not sure why, but it is probably because the dark colours pick up some aspect of the colouring from the branches or trunk.
- Generally bright glazed pots go with flowering trees. It is best not to overdo the brightness, but to stick with the more pastel, lighter colours, or all of the attention goes to the pot, not to the tree.
- Like pot shapes, quite a lot has been written in some books on the pot colour: tree relationship, and once again this is a touchy feely subject when one gets down to what is the right pot for your special tree!
- Cleaning new or soiled pots is often necessary before you put the tree into the pot. After an initial scrub I often put mine through the dishwasher!
- Once the tree is in the pot, clean it with a light oil – baby oil or 3:1 is fine. Rub in with a cloth, and then polish/buff off with a clean dry cloth. This seems to remove most dirt and grime, and brings out the colours in the pot – it seems to work with both glazed and unglazed pots.
- Spraying the pot with a water and winter/summer oil mix seems to work quite well too – I discovered this when I was spraying the trees with the mixture a few months ago.
- Remember, it is your tree, you are the artist, and like the ladies shoes more than one pair will match the outfit, so don't give yourself ulcers over it!



# BONSAI STANDS

## BONSAI STANDS

***It is always important to remember that our bonsai need a little help. When exhibiting our trees there is a lot more to consider than just placing your bonsai tree on a table. Here Jeff gives a bit of advice on the use of bonsai stands.***

There are two main types of stand used in bonsai – those used for display of trees outdoors, and those used indoors. This talk will concentrate on stands for use indoors – mainly for exhibitions/shows.

- Stands come in many sizes, shapes, materials, colours and prices.
- Slabs, slates and mats of various materials are quite OK to use.
- Stands are likened to the frame of a picture/painting.
- Stands, like a picture frame, can make or break the tree on display.
- The “right combination of stand and tree will evoke a more intense poetic and aesthetic feeling than when the penzai/penjing stands alone!”
- “The stand lifts up and calls forth attention to the tree/bonsai – setting it up as a thing to be admired and appreciated”.
- One of the uses for a stand is to govern the height of the trees’ apexes – to accentuate some, and to minimise the heights of others. This applies to an exhibition as a whole, or to a group of individual trees.
- In general, each tree should be on its own individual stand – unless it is mame.
- If two trees are displayed together (as a group), the major tree should be on the higher, better stand than the smaller subsidiary tree, whose stand should be a “lesser” stand with shorter or better still no legs!! This is a sort of status thing.
- Or, the main tree is on a stand with legs, whilst the subsidiary tree is placed on a plain slab or mat.
- Stands should not be the same size or smaller than the pot that the tree is in – usually about 1/3 longer than the pot.
- The pot and stand should not be the same height.
- The pot and stand should not be the same colour – but they should be in harmony.

- Stands are usually black, dark brown or rosewood, but other colours are acceptable.
- The stand should not dominate the tree either in colour or elaborateness!
- “For a reasonable tree, a timber stand with simple lines is suitable”. Once again, the status/mana/ don’t get above your station thing comes into play!
- Cascade stands should be round, square, or any shape with equal sides, and have long legs. The tail of the cascade should not touch the table, stand, or the floor of the display area.
- Trees in shallow, oval or rectangular pots should be on a low rectangular stand.
- Trees in deep rectangular pots should /may have an elaborate rectangular stand, or at least a stand with legs of moderate length.
- Mats or slices of wood may be used for shallow pots or Saikei. Also for literati/bunjing style trees.
- Small/mame bonsai are best displayed collectively on multi shelved stands.
- Conifers on the top layers – mountain type origins. Deciduous, herbs, and grasses on the lower shelves/layers.

Or / also by styles:

- Cascades & windswept (rugged styles) up high, working on downwards to the informal uprights & slanting styles, then to the formal uprights, straight trunks & broom styles on the lowest shelves.

The bulk of the material for this article comes from a number of bonsai books, mainly “Bonsai, its Art, Science, History & Philosophy”, by Deborah R. Koreshoff, and also “The Chinese Art of Bonsai & Potted Landscapes”, by Y. C. Shen, et al. However, as bonsai is an art form, the rules are there to be broken or interpreted as you see fit – sometimes at your peril! The rules are also subject to change as time goes by, and as more people from different backgrounds and countries enter the Bonsai Arena we are seeing the whole of the bonsai world from this new perspective.



# Back to Basics

## FORMAL UPRIGHT

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Often we are confronted with a bonsai that puzzles us, nothing seems to work, or ideas just don't arrive. How often have you been in a garden centre or out looking for material and nothing appears. We often get very discouraged with our trees and interest starts to wane. Why does this happen?

Quite often when one gets involved in bonsai we are inclined to be in a hurry and often jump right into the middle of the subject. We bring with us preconceived ideas. There are many books on the subject which present us with images and ideas. To add to this talking to bonsai people can fill our heads with many conflicting views, which in the end makes us think – what is the right idea?

The solution to these questions is to go back to the basics. Firstly we need to ask ourselves two simple questions:

“What is a bonsai?”

“What is my objective?”

The answers to these two questions:

An image of an old tree in a pot

To create an old looking tree

It is hard to achieve these objectives and to create good bonsai if you don't have a good understanding of what an old tree looks like. You might laugh at this suggestion but often what we see with our eyes we do not examine fully. On your next club night work together in groups looking at photographs of old trees and note what they feel makes these trees look old. While doing this get another group to view bonsai with the same objective. When the exercise is completed and after each group has noted their ideas on a board see what is similar between both groups.

## INFORMAL UPRIGHT

模様木







Old trees have: large thick trunks, taper, shari's and jins, big stable looking roots, larger lower branches that point downward. They also had certain styles of appearance.

The answer is clear, if you want your bonsai to look like an old tree in a pot you have to follow this list of features immediately.

Established old trees in the wild have certain shapes and these form the basic styles of bonsai. The shape of the tree is mainly determined by the shape of the trunk. The five basic styles are Formal upright, Informal Upright, Slanting, Semi Cascade and Cascade. All other styles follow on from these.

When looking for material to create into bonsai it would be better to look for these features and basic styles. Also when beginning bonsai it is best to concentrate on only one or two styles of bonsai for a while. This will help the mind focus on one thing at a time.



# WORKSHOP WITH LINDSAY



Over the past few years we have had an Australian artist to head up the annual weekend workshop. However this year with the committee working hard on getting the New Zealand Convention ready we decided to make use of the talents of the NZBA President (and club member) Lindsay Muirhead.



Held as usual at the Waikato Potters Society on a beautifully sunny weekend the fourteen club members who turned up enjoyed some quality time with Lindsay.

Newcomers Mary and Shane were able to get plenty of advice on what to look for in unstyled material and even the 'Old Hands' picked up one or two tips.

Mary was very impressed with the change in the Black Pine she got off Noel. It went from a straggly thing in a black pot to a very nice literati.



Saturday evening saw eight of us at Gengy's for a mid-winter meal. As it was Peter's 50th Birthday Ann managed to surprise him with a special cake.



Back to the workshop on the Sunday and the trees were developing very nicely. Donna had an anxious moment when Lindsay suggested drastic surgery on her juniper. The end result was very different to how it started.

A good weekend and our thanks to Lindsay for coming down from Auckland to entertain and encourage the team.

Workshops are a great way to development your club and bonsai by working together great things can be achieved.



# Eagle Heart



Noel brought along Eagle Heart, the very large Juniper which was styled by Gary Marchal at the 2004 Hamilton Convention, and whilst he was at work it was weeded, the dead needles were removed from the foliage and the dead-wood cleaned out and tidied up.

Noel and friends managed to get quite a bit of wire on the large juniper and Jeff spent almost all the weekend wiring one tree (just like he did last year).





## BRIGHT IDEA



No this tree is not shy. If you want to try and visualize what a tree would look like without a branch place a white cloth over the area and stand back and view the image.



Thirty Years for  
Wellington Bonsai Club



*Above: Heather Cass, Mina Smith, Bevan Hussey and Don McCulloch, a proud moment cutting the 30th anniversary cake*

*Left: Marilyn's master stroke - the anniversary cake*

# NZBA CONVENTION 2010



## **The Hamilton Club will be hosting the 2010 Convention at the Hamilton Gardens on October 15<sup>th</sup> to 17<sup>th</sup>**

The headline speaker for the event will be Robert Steven from Indonesia. Robert is much in demand worldwide to showcase his talents and enthusiasm. He has demonstrated at conferences in Malaysia, India, the Philippines, Singapore, Vietnam, China, Puerto Rico, South Africa, Slovakia, Thailand, Australia and the USA.

Robert started collecting Bonsai in 1979 and currently has a permanent exhibition at his home with over 500 trees. He has won many international awards for his trees and has held various positions with the Asia-Pacific Bonsai Friendship Federation (ABFF) and the Bonsai Clubs International (BCI).

Robert is very active in writing articles on Bonsai and Penjing for a variety of newspapers, magazines and websites. His first book "Vision of my Soul" has proved to be a worldwide success and his second "Mission of Transformation" was published in mid 2009.

As well as Robert giving two demonstrations there will also be demonstrations by some of our own well known members, Dianne Miller, Sandra Quintal and Louis Buckingham. Making their convention debuts will be Les Simpson and Peter Mudie, winner of the 2009 Emerging Talent award.



On the Friday we have arranged for a guided tour of Hamilton Gardens for those who arrive early. This tour gives a fascinating look into the themed gardens which make Hamilton Gardens such a popular tourist destination.

The demonstrations, exhibition and trade stands will run over two full days and there will be the usual gala dinner on the Saturday evening.

To help you arrange accommodation we have teamed up with Visit Hamilton and

there is a free online booking service on their website [www.visithamilton.co.nz](http://www.visithamilton.co.nz)

The club has set up a website for the convention <http://bonsaiconvention.net.nz> – all the forms are downloadable from there. This website has been donated to NZBA for the free use of clubs hosting future conventions to have their own websites.

Registration forms included in this newsletter, from your local club or contact:

President : Peter Mudie  
Telephone: 07 871 9510  
email: [peter@lrd.co.nz](mailto:peter@lrd.co.nz)

Secretary: Jeff Richards  
22 Normandy Ave, Melville, Hamilton





# Local Demonstrators



## Louis Buckingham

Louis has been involved with horticulture from a very early age. His childhood was spent running around a commercial nursery operated by his horticulturist father. Time spent helping in the family's nursery business provided a sound knowledge and interest in plants, including bonsai. Added to this knowledge base was a number of years spent working for a horticultural supply company as a production manager and later as a regional sales representative, giving Louis

a sound knowledge of soil and fertilisers.

Louis started dabbling in bonsai when he was 16 on the family nursery. A while later he was fortunate to find formal tuition under Bob Langholm, a well known New Zealand Bonsai grower. After a number of years with Bob as his guide and mentor, and always an avid learner, over the past 17 years Louis has developed his own style and furthered his depth and knowledge of bonsai through many other sources and influences.

Louis has demonstrated at a number of New Zealand Conventions and is a regular demonstrator at the Auckland Bonsai Society and has also demonstrated/lectured at other New Zealand clubs. He has also demonstrated at public displays and events on many occasions.

## Peter Mudie

Peter started collecting Bonsai in the UK in the early 90's joining the South Staffs Bonsai Club where he enjoyed many workshops with, amongst others, Peter Adams, Dan Barton and Salvatore Liporace. His favourite trees are junipers.

Peter has served on the committees of South Staffs Bonsai Society, The Friends of the National Bonsai Collection and is the current President of Hamilton Bonsai Club. Peter has also been involved with setting up of several major shows in the UK. He has created websites for South Staffs Bonsai Society (UK) and



the Friends of the National Bonsai Collection (UK) and Hamilton Bonsai Club (NZ). Having had to give away all his bonsai before moving to New Zealand in 2005, Peter has been concentrating on setting up his collection again.

In 2009 Peter was the inaugural winner of the Emerging Talent Award at the Christchurch Convention.

## Sandra Quintal



Sandra was introduced to the art of Bonsai at a show put on by Eion Scarrow in Hamilton in 1986. After killing most of the material she first worked on, she joined the Hamilton Bonsai Club after seeing another show put on by the club members in 1988.

Sandra has studied with Dorothy Koreshoff and holds the Intermediate Certificate, Advanced 1 and 2 Certificates, and The Bonsai Principles Certificates from the Bonsai Art Academy, Sydney.

Listed in the NZBA's National Demonstrators Register since its beginning, Sandra has demonstrated in both New Zealand and Australia to Bonsai Artists at Club level, at NZ Conventions, and to the general public at many shows and events.

Having worked for many years as a draughtsperson Sandra has an eye for detail and, while enjoying all forms of Bonsai, has particular interest in Shohin and Mame Bonsai.

## Les Simpson

Les started Bonsai in the early nineties. A keen tramper he has been inspired by what he has seen while wearing out boots in New Zealand's back country.

He has attended overseas Bonsai Conventions in Bali, Hong Kong, Taiwan and many in Australia. Courses attended have included Dorothy Koreshoff, Lindsay and Glenis Bebb (several of them being advanced courses.) Also 3 one week advanced courses with Joy Morton.



Another source of inspiration has been the Hamilton Bonsai Club of which Les` is a member. One of the things the Hamilton Club has done over the last 5 years is to invite an Australian Tutor to attend an all weekend workshop once a year. Also the Club's Annual Exhibition where not only do club members display their trees but also opportunities arise for club members to demonstrate to the general public.

## Dianne Miller

Dianne discovered bonsai in 1980 which provided her with an outlet for her passion for trees and art. The formation of the Hamilton Bonsai Club in 1984, which Dianne quickly joined, was the start of a rewarding relationship; she is now the longest serving member. She has enjoyed working with its members to create a dynamic and forward thinking group of enthusiasts. It is her dream to keep Hamilton in the forefront of bonsai in New Zealand by continuing to help in the development of bonsai in this country.



Dianne has a preference for Chinese Penjing as she enjoys the freedom in their styles and feels that the voice of the tree is heard. This has taken her on two journeys to China from which the inspiration and visual memories will last her a life time. These journeys also confirmed her belief that artists need to look around their own environment for inspiration.

“Bonsai isn’t a battle between you and nature; it is working with nature to make the features of a tree more beautiful. After many frustrating attempts to express my own individual ideas I am now convinced that the best way to progress is to look outward into your environment and copy the trees and styles there, this being the true essence of bonsai. It is my belief that with the fast expansion of bonsai throughout the world many have forgotten to use their own culture and visual stimuli in their creations. Every country has their own natural style and it is up to us to discover this and express it within our bonsai.”

Dianne has, through Penjing Gardens, provided a learning environment and a place for artists to be inspired. She has held workshops and demonstrated throughout the country on several occasions. Currently being the Editor of the NZBA Newsletter is an opportunity to reach more people by sharing knowledge and extending the talents of others. It is her hope to forward bonsai design and creativity in this country and promote New Zealand bonsai to the world.

### **\* \* \* \* \*** ATTENTION **\* \* \* \* \***

Time is fast running out to get your entries ready and submitted for the three New Zealand Bonsai Association competitions.

### **JOY MORTON PHOTOGRAPHIC COMPETITION VISION TO REALITY AWARD NATIONAL SUISEKI COMPETITION**

Application forms included in this issue. Also available from your local club.

Do you have any history to share with us? We would love to see your photo's, old newspaper articles, snap shots of past bonsai events. Lets celebrate our history.

# H I S T O R Y



*Group of attendees at a bonsai get together held in the Kaimai View Garden Centre in 1991. These group 'get together's' were the start of bonsai conventions in the North Island. Whom do you recognise?*



© Mr. and Mrs. Vita Koreshoff, at right, and some of the dwarf trees in their big shed at Castle Hill, N.S.W.

*Do you recognise this famous face?  
A very young Dot Koreshoff and her husband Vita.*



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



**Stolen from Kaimai Garden Centre, Matamata – Double planted Cryptomeria Bandai Sugi in large oval terracotta pot with Japanese writing and grey stones – Contact 07 888 8140 if you have any information.**

**BCI 2010**  
**CHINA!**  
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Group tour includes:

- C**hinese World of Flowers (Bonsai & Salsveti Exhibition, Stone Market, Bonsai Demonstration & Festival Lecture)
- E**xhibition in Yixing Pot Museum (visit Pot Factory)
- B**onsai Museum in Yangzhou (Bonsai Exhibition & Bonsai Demonstration)
- S**tone Culture Art Center in Beijing (Viewing Stone Appreciation)
- B**CI Exhibition & Convention 2010 in Tianjin (Bonsai & Salsveti Exhibition)


**Also:**

- Q**inhuai River Cruise (Nanjing)
- S**lender West Lake (Yangzhou)
- T**he Forbidden City (Beijing)
- T**he Great Wall (Beijing)
- T**he Summer Palace (Beijing)




[www.bonsaisocietywa.com/convention.html](http://www.bonsaisocietywa.com/convention.html)

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TITLE	DESCRIPTION	FEATURES	Rating
Bonsai at his home		John Naka	4
Finding the Bonsai Within 98 minutes	Working with difficult trees. Ponderosa Pine Wiring Techniques	Andy Smith	7
In Full Circle	Japanese-Style Garden. Design and Implementation	D Slawson & P Krause	
NZBA National Convention Napier 2008	The demonstrations, speakers and exhibition trees		
NZBA National Convention Christchurch 2009	The demonstrations, speakers and exhibition trees		
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	Kieko Yamane	6
Newstead 2 Bonsai Extravaganza 2006	UK selection display for the Ginkgo Exhibition	John Hanbys Newstead Bonsai	7

## HIRE RULES

DVD's are available at \$10 per month each  
 Alternatively you can hire 2 DVD's at \$15 per month  
 To hire you or your club/society has to be a member of NZBA  
 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](mailto:Simmys@xtra.co.nz)**  
**Telephone: 07 823 2162**

# Unique Opportunity

**A**fter more than thirty-five years involvement in the Art of Bonsai, Leo Jury has decided it is time to reduce his collection. These trees have been admired by many knowledgeable bonsai hobbyists over the years.

They show the many years of time and TLC that has been bestowed upon them and they need to go to someone who will appreciate their value. Regretfully, they are now being offered for sale. Most of the trees have a photographic record of their development which will be given with each tree sold.

If you are coming to New Plymouth in the near future, please phone Leo 06 753 5476 to arrange a suitable time to inspect the collection with a view to purchase.

Would club Secretaries please bring this notice to your members attention.

Thank you — Leo



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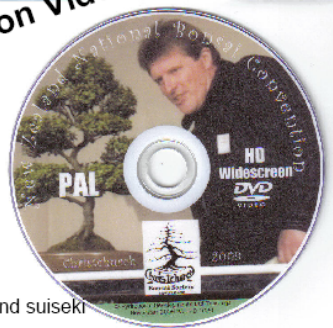


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