



OFFICIAL PUBLICATION
OF NZBA

BONSAI TIMES



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From The Presidents Desk

Spring is just about here, but as I start to write this report we are into the middle of one of the worst snow storms for many years, but by the time you all read this we will all have spring colours in our gardens and looking forward to summer.

I would like to congratulate Hamilton club for picking up and bringing Peter Adams to New Zealand, I am sure all who have taken part in the workshops will gain very valuable experience and tuition; I know I am certainly looking forward to it.

Also just like to remind you to take up on the early bird registration for next years convention in Dunedin on the 2nd to 4th of March. Start planning now as the Keynote demonstrator is Qingquan Zhao who is very highly rated in China and the rest of the world. This is a great chance to learn a greater understanding of Penjing styling.

With this issue we have enclosed a survey on what you want from NZBA, please take the time to answer this and post back to the secretary. We are also asking clubs in a similar survey, and a committee member will be contacting all clubs as a follow up.

I hope you have taken a look at our new website. I personally feel it looks fantastic and thank Peter Mudie our webmaster for what he has done, we also need good quality photos of trees and especially New Zealand natives.

Please can clubs keep Secretary Brian up to date on any changes within your clubs and feedback through to Dianne for Bonsai Times, thank you.

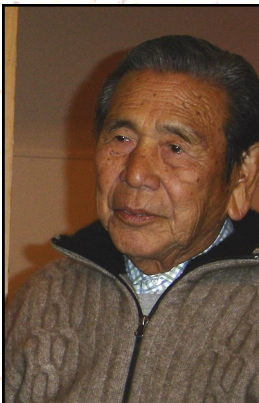
Most of all enjoy your great hobby and look after your trees.

Lindsay





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





BONSAI TIMES

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When I started out in bonsai it was difficult to get any information at all on the subject. I can remember only one book by Peter Adams as being available in the newsagent to purchase so I could study the art. Now the world has changed dramatically we have so much information it has become difficult to work out what is correct, right, wrong, if you should keep an open mind or just go with the flow. What a journey but somewhere along the way I think we have all forgotten something very important. Sharing our own knowledge within our own local community. I trust that you all enjoy receiving your copy of the Bonsai Times, but have you ever wondered how this is produced and what our purpose is.

The intent of the Bonsai Times and other publications produced for the wider bonsai community is to share information. The creation of NZBA had the same intent and to open a channel with those overseas. It was our dream to provide a forum for those of us who wished to share experiences, communicate with others from here and afar. From this it was hoped that bonsai would grow and flourish within New Zealand.

It is now six and a half years since we've had a magazine and in that time it is interesting to note that only four clubs Hamilton, Avon, New Plymouth and Otago have made regular contributions, the remaining twelve clubs work out at half an article per year. As to general contributions Hamilton leads the way with the bulk of material written by myself.

I would like to ask you all out there, do you want a magazine?

Dianne



WHATEVER HAPPENED TO

The tale of one tall tree. Dianne Miller, the editor of Bonsai Times, shares the story of Hallsey, One Fine Juniper—and his journey from a back yard junkie to a first class bonsai tree. Part One:



At the last convention I worked on a large Juniper which has been in my collection for a number of years. This tree has a very long and complicated background. This tree had been passed around a number of owners before it fell into my hands. In some respect its journey was one of neglect. The poor thing over the years has experienced bursts of energy from all it's owners only to be neglected yet again and yet he still just grew on and on. The Juniper had fortitude if nothing else.

I purchased this tree as a pair from Bill Hallsey after he passed away many years ago. There were amazing Junipers that day as Bill had a fondness for them, but as we all know we have a habit of collecting trees and then never working on them a great deal. Being larger than normal these two presented a challenge and over the years they always got put to one

side. I had not yet developed the skill and knowledge to face such a challenge.

In 1994 the Hamilton Bonsai Club decided it would hold its first convention and one of the Junipers was presented to John Marsh as the main demonstration tree. John was very taken with the material and it gave him an opportunity to discuss the skill of bringing such a large tree into line. The style selected was formal upright. He had to bend the rules a little but the tree was pleasing to the eye when it stood in all its majesty at the end of the demonstration. Wired and then pruned half to death. Fortunately that was not the outcome. It was proudly repotted into an expensive Japanese pot and took pride of place at Penjing Gardens. Learning to maintain the tree was the next challenge. Junipers are not the easiest of material to work on and if we are honest in New Zealand there is not a lot of knowledge around correct pruning methods. After a few years it was decided to remove the top foliage of the tree to make it look older and this was successful. It certainly became a better tree and still took pride of place unlike its partner, who sadly had to look on. This is his story.....

Hallsey, as this Juniper has become known, was a very determined tree. Not only did he have to witness all the attention his twin received he had to sit in the paddock and just about die from thirst. He was actually a bit of a character and decided to take matters into his own hands. As the pressure built up within the pot the lower roots burst out underneath into the cool moist earth. It was obvious to those who looked that Hallsey had solved his problem. His foliage was abundant and there was a lot of strong growth at his apex. This was a clever idea as it certainly drew some attention from his owners. At a Penjing Gardens weekend an audience finally gathered around him and a hair cut was given. This placed Hallsey in his element as he loved the attention. As he was slowly and surely undressed it was discovered that his trunk had a wonderful shape and there had been some work completed to form a shari. This scar was causing some problems as this had allowed the weather and bugs to work their way within. Now was the time for action. The workers cleaned all the dead wood away and did some repairs. Hallsey had a great time getting his revenge as he knew most of his juvenile foliage was rather prickly so when the wind blew he bent his branches down to gently brush against the hands and neck of the pruner and his assistant. It gave him great satisfaction to hear their screams. The trouble with his joking around only gave him backfired on him in the long term.

Over the next few months Hallsey got a makeover. He was repotted, thus removing all the weeds around his base and the old soil which had lost all its nutrition. Cutting back the dead old roots and those that had worked their way out of the plastic container into the earth gave him more room to breathe the air in the new soil. Huge branches were cut back and some taken off the sides to let in the light. Underneath was a very nice tree. Finally the beauty within was revealed but....yes unfortunately for poor Hallsey all this attention was short lived. As his container was very heavy, it remained in the paddock. There were often comments about being careful with the foliage as it could inflict great pain. Allergies were discussed. Eventually though, as is often the case the owner's eyes were very easily drawn to others in their collection and once again the sorry saga began to repeat itself all over again.



Hallsey was flattered though as the gardens often got visitors and they had a habit of venturing out back. It almost seemed that the wondrous trees on the stands were not enough to satisfy their eyes. This always seemed to be so. Hallsey would stand there straight, brighten his foliage and wait. Never without fail the wandering eye of the visitor would catch sight of him sitting there in ten feet of grass.

"What have you got here?" would come the cry.
The earth would shake and the footsteps of the owner would draw near.
"Oh that old thing, had it for ages, never got around to it".
"Really, what a magnificent tree—what do you want for it?"
"Oh, it's not for sale".

“Doesn’t look like you want it though—gosh look”.

Never, without fail, as the visitor bent down and peered up from below their eyes would glaze over and the odd one’s hands would shake.

“This is a masterpiece, what’s it doing out here?”

“You know, never got around to it, one day. Material like that is hard to get these days. Might get an international demonstrator to look at it one day.”

“Well you know if you ever decided you want to sell give me a ring won’t you” and so the neglect went on.

Times were really starting to get tough when one day the jolly cows got into the garden and Hallsey got a real seeing to. There were loud screams, thunderous shouts and heavy footsteps and the owners rushed around in dismay. The poor old Black Pines had borne the worst of it. Exposed to the elements, branches gone, needles chewed, who would have thought. After all the drama had died down The Blonde ended up standing by Hallsey panting for breath. Slowly once again her eyes glanced towards his fine form. It wasn’t long before she was bent over pulling weeds out from around his base. Great sounds of exclamation were voiced once again.

Hallsey enjoyed the warmth of the sun around his lower branches. He stretched his roots as now there was room after those pesky weeds had been removed. It was nice not to have their fingers tickling him from below. After some time the sun and the anguished actions of his owner revealed yet again Hallsey’s fine root base and trunk line. Hallsey could feel, though, that this time there was hope. The Blonde had a reputation around the place. He’d heard some of the other trees talking about her at dusk as they were settling in for the night. Finally he had caught her attention and now there was hope.

It wasn’t long before his world was turned upside down. A few days later several people hauled him up onto the back of a trailer and he could tell that his journey to transformation had really begun. As the wind whipped through his branches on his unknown journey he could feel it in his roots that this was now the time. It wasn’t a long journey (thank goodness much more of that would have had his foliage in a right mess) and there he now stood in the back of a car park being dragged once again into a building. Now a tree doesn’t want to be shy in these circumstances. Hallsey knew he was in for the chop. He’d been placed in a corner and several other trees were at opposite ends of the room. He was certainly the topic of a lot of conversation.





Several just shook their heads and muttered. There was often a very loud laugh and lots of pointing. Much to his horror several poked and peered through his undercarriage. The prickles of the foliage took care of that. So what was up, why all this?

It became clear very quickly that he was now the star of the show. The blonde arrived with a friend in tow. A table was drawn to his side and a number of weapons were revealed from a roll of cloth, it did not stop there.

Huge implements were handed over and much to every trees horror, a saw! Gosh this was serious.

Two hours later Hallsey was standing there naked. It was a strange feeling to get rid of all that foliage. The soil around this trunk was groomed and several branches had been removed. Bark had been stripped from some of his branches and on top he had a new head piece. Really this wasn't what he had thought it would be like, but then again he felt like a huge weight had been lifted from him. The admiring glances had started again and it was obvious now that with time he would be magnificent. The Blonde had done her magic and now he would be That Tree. No one could forget him again as he was history. A part of the system. Everyone knew of his existence and there would be shame associated with him if the best of care wasn't given.

The next few months were difficult. The pain and the sacrifice were hard. There wasn't as much foliage to look after but the sunlight, moisture and beautiful food were a delight. Hallsey gave his best and now the new growth has begun and with the attention of The Blonde there is a lot of hope in his heart. Just the other day he heard a rumour that things were about to change again. But he is not sure what that is all about. He has noticed though that a few of his friends have been vanishing lately so he is a little concerned about what is about to be, but he is confident that the past is now behind him. He is sure that The Blonde would never neglect him. Whatever is around the corner he is sure that he will try his best to be the best tree ever.



TO BE CONTINUED.....

IF YOU DON'T ASK.....



It all started as a throw away comment. I was giving a talk to a rural garden circle and when I talked about where we get raw material for bonsai from I happened to say that if anyone had a hawthorn hedge they were digging up to give me a call. One of the ladies approached me after the talk and said that she had some hawthorns on their farm that they were going to spray and did I want to come and dig some up.

She explained they were in a paddock that they wanted to clear along with some barber-y and they wanted them out of the way of the stock.

Back at home late that night I sent an email to a few friends in the club to see if they were interested.

A couple of weeks later my wife and I went to the farm and were shown a number of hawthorns with trunks up to 15cm diameter.

The next two weeks it rained almost non-stop but on the Sunday the sky was cloud-less when twelve of us met at the Karapiro Café before driving into the hills behind Cambridge. Maria welcomed us and told us that we could have as many trees as we could dig up.

The walk to where the best trees were was a bit muddy and slippery after the rain but the digging site was fairly dry. After a short while it wasn't only the sky that was blue as a flurry of expletives filled the air whilst we got to digging up the trees.





Some of the hawthorns we wanted were close to mature trees with thick surface roots running either side of the trunks of the hawthorns. Persistence did eventually pay off with over thirty hawthorns dug up.

Some of the trees had been pruned by the livestock and had very interesting shapes and ramification.

A number of the specimens were multi-trunked or clumps so we should see some interesting bonsai as a result.

After all the hard work Maria came down with the quad bike and trailer to help recover our haul and tools.

Fresh baked scones and jam made for a welcome finish before everyone made their way home to pot up their haul.



There were several fantastic specimens we could not recover as we did not have the time (and energy) to spend several hours digging up each tree, but we have been invited back so there may be a few more hawthorns recovered before they are sprayed in October.

There is a lesson from this – get out there and talk to garden circles and you may just come across a free source of fantastic yamadori.



Inspiration and script by Peter Mudie - Hamilton Bonsai Club

SPRING REPOTTING

Beverley Van from Avon Bonsai Society shares some wisdom, hints and recipes from her club for repotting those trees this Spring

HOW IS YOUR SPRING REPOTTING GOING? We are now coming in to what is probably the busiest time of year for bonsai growers besides being one of the most anticipated. This is an ideal time for bonsai to be checked as to which need repotting - were they done in the last year or so? Older bonsai will need repotting a lot less often than younger ones, but you really need to check whether the pot is crammed full of roots or whether it can be left for another year. Evergreens tend to be much slower growing than deciduous and therefore need repotting less frequently. Check all wiring to make sure none is cutting into the branches. This is often at the section of the branch nearest the trunk, but it pays to look all the way along a branch. If it looks as if it is cutting in and the branch hasn't set in place yet, just cut the wire at the tight point and ease wire from branch at that spot.

Bonsai to be potted on into slightly larger pots need to be sorted out, also now is the time to decide on the bonsai that you are finally going to restyle, or find a new home for. It's a great time for reassessing your collections. If you have a bonsai that catches your eye for all the wrong reasons, now is the time to reinvent it. Could it be completely restyled or maybe given a new more suitably coloured pot? If all else fails donate it to the club raffle. Someone is sure to welcome it with open arms. For those bonsai that are never going to make the display table, sometimes the only solution is to 'recycle' them into the green bin! Then you can concentrate on your other beauties. This is also the time to ensure you have plenty of potting mix, - no excuse for not having this with all the recipes that have been flying about lately. Need help with this? Just ask another member for advice/help.

How is your wire supply? Are your tools all nice and clean, free of (horror) rust, gum etc. Are they SHARP, nothing is more frustrating than trying to make a good clean cut with blunt or even unsuitable tools. Having the right tool for a job not only makes it easier on you, it does far less damage to the bonsai.

Give your shelves a good cleaning, getting rid of all the spider webs and creepy crawlies. If necessary, give them a good scrub with hot slightly soapy water with a few drops of disinfectant.

POTTING MIX-



ES

Who among us would be brave enough to say that their potting mix was the only one that should be used!

At a recent Avon club night meeting we were shown four different combinations of ingredients, and all four were completely different but all giving excellent results. So how do we choose? The important thing to remember is that it is not so much the ingredients you choose that matters as being sure that the mix itself has the ability to allow water to penetrate into the mix and drain away rapidly. This is made possible by the adding of some sort of inert material that will form *minute* air spaces within the mix to allow this to happen. So, shingle, coarse sand, pumice, perlite, vermiculite, zeolite, clay pellets, all or just one of these can be used. The ideal mix is one that is therefore gritty, and not likely to pack down and become too compacted thus stopping the water from moving down through the mix and drawing fresh air into those tiny gaps. Roots must be able to breathe which may sound strange but is true. Not big air pockets, just teeny tiny ones.

So back to the question, which recipe should you choose? Which one is going to be most convenient for you, which will suit the majority of your bonsai best? Look at the mixes, - some ingredients could be deleted or replaced with material that you feel might either do the job better or is easier for you to obtain. If you are a little bit unsure, ask for advice. I used to tell our class members that if they just had one or two trees, they could for the first year or so get away with using a good quality commercial mix and just add some pumice, shingle, perlite, or other drainage assisting material plus some extra slow release fertiliser.

HERE ARE THE RECIPES (in no particular order!)

WAYNE'S RECIPE

1. Potting mix from Warehouse (where everyone gets a bargain)
2. Pumice.
3. Mulched dry twigs.
4. Gravel.
5. Vermiculite.
6. Fertiliser (either----chicken manure, nitro phos blue or blood and bone.)

METHOD

- 1 Lay mesh over drain holes in pot and put gravel over mesh to cover holes.
- 2 Usually make enough mix to fill one and a half times the pot that I'm doing
- 3 Mix potting mix with pumice (three large handfuls per mix depending on size of the pot), add enough dry mulched twigs as desired and add a small handful of fertiliser (whichever one you choose) and add Vermiculite as desired.
- 4 Mix altogether (usually put in a bucket with lid and shake, not stirred.

That's all folks, it's worked for me. The proportions will be different for different sized pots of course.

Wendy's Bonsai Soil Mix

Ingredients	Details & Source
Pea Gravel	Urban Paving & Landscape Supplies, 575 Sawyers Arms Rd, Harewood Chch \$5.00 per bag.
Pumice	Coarser grade, usually 5mm & larger, Available from Bunnings, or more cheaply from South Hort, Main South Rd, Templeton, approx \$15 for 40 litre sack.
Hydroponic Clay Pellets	I use 'Luwasa' 4-8mm Reniform pellets, Florax Hydroculture, 92 St Asaph St, approx \$65 for 50 litres
Sieved compost	Choose a compost (plain compost, not potting mix) with larger granule size & sieve out any pieces under c 3mm size. I use 'Daltons Big Value' compost, but check what is available each time as mixes can vary with each batch.
Coco Coir	Coarser grade, if available. Available from Bunnings as compressed blocks, or more cheaply from South Hort, Main South Rd, Templeton. Usually slightly acidic so a useful additive for azaleas, camellias, pieris and other acid loving plants (including some natives).
Zeolite	Mostly available as Kitty Litter – testing of 'Home Brand' zeolite (up to 20% of mix) has been successful. Zeolite (like pumice) has a micro-pore structure that can hold moisture without clogging airspaces. Usually alkaline, so do not use with acid loving plants

(NB – The pumice available in Christchurch has a hard, stony texture, and lasts quite a few years in a pot without crushing or breaking down into dust. Some areas in the North Island have only soft pumice available, and trees need to be repotted more frequently due to this.)

Due to the lightness of many components in this mix, it tends to be washed out of the pot very easily unless there is a mulch or surface layer of some sort, eg a thin layer of sieved compost topped with fine gravel. Instead of gravel a sphagnum moss mulch on the surface is recommended particularly for broadleaves such as maples.

The proportion of each component in the mix should vary according to the type of tree e.g. Pines need a drier, well draining mix so add extra pumice, whereas broadleaves prefer the more moisture-retentive mix from adding extra compost.

A general base mix is

1 part pea gravel
3 parts pumice (or 2 parts pumice, 1 part hydroponic clay for your best bonsai in shallow pots)
2 or 3 parts sieved coarse compost plus 1 scoop cocoa coir for acid-loving plants or ½ scoop zeolite & some dolomite for plants preferring neutral/alkaline conditions.

The above mix is for trees that are in a shallow bonsai pot. You can be a bit more casual about the mix for trees in an ordinary 'growing-on' planter, I just use unsieved compost (5 parts), 3 parts Pumice (mixed grade is ok), 2 parts pea gravel.

An ordinary wire-mesh household or pasta sieve works OK to get rid of the very fine dusty compost particles, although a proper bonsai sieve works even better to grade particles more accurately for high quality bonsai.

I add fertiliser as required, some blood & bone and 'pot and tub' slow-release fertiliser for most plants; or a special slow-release fertiliser (Burnetts Gold brand) for acid-loving plants e.g. rhodos, azaleas, camellias, pieris etc.

JULIE'S RECIPE

My potting mix recipe varies according to the size and type of tree I am repotting. Basically though it consists of the following with varying quantities of these:

Two grades of sifted pot mix
Two grades of pumice
Small quantity of zeolite
Handful of slow release fertiliser
Occasionally I might use some Perlite or Vermiculite
I keep it simple but it works for me.

BEVERLEY'S RECIPE (by bulk measurement)

6 parts coconut fibre
4 parts perlite (I am using this now as it is much lighter than shingle).
1 part vermiculite (coarse)
1 part peat moss
1 part sifted soil
3 parts sharp sand (not beach sand, use e.g horticultural sand, -
1 part well rotted leaf mould
1 part chopped up sphagnum
1 part coarse pumice (sifted)
About ¾ cup base fertiliser to 20 litres of mix (2 parts blood & bone 2 parts superphosphate 1 part potash)
⅓ cup sulphur flour to 20 litres mix
Osmocote - two good handfuls to 20 litres of mix
(20 litres is about 2 large bucketfuls of mix)
Sharp sand, obtainable from landscape supplies. Don't use beach sand which is full of salt)
Obtain vermiculite, perlite and fibre from Quantum Grow, 14 Alloy Street

Sockburn. They sell the first two in small quantity bags as well as very large bags. Coconut fibre was \$12 per block last year - about 30cm cubed. This expands in water to approx 6 times its bulk. Good value.

Because the vermiculite is inclined to rise to the top of the pot and the white spots don't look attractive, I put a sieved layer of fine mix over the surface then cover surface again with coloured scree or SC5 shingle. This keeps the mix in place. To make up mixture, break up the coconut fibre up into smallish pieces and soak at least overnight to allow it to absorb water up to six times its bulk. Squeeze out excess water then combine with other ingredients as to recipe.

I didn't see anybody looking to buy any of these great plants, but having seen that the majority of homes have no landscaped areas around them I was not really surprised. Possibly those homes in the more affluent areas have paved courtyards where bonsai would come into their own.

More bonsai, and by the look of some would think these had been there for some



BONSAI IN BRUNEI

Just recently Beverley Van spent a very pleasant and exciting few days in Brunei visiting her daughter. Before leaving she asked whether she had seen any bonsai there, The answer was yes but not being an enthusiast she had no idea whether they were any good or not. So Beverley went to browse where they were on sale while her daughter shopped for groceries nearby. This is what Beverley discovered during her visit.

What I saw made me regret bitterly our border control on plants. There were at least twenty specimens that I would dearly have liked to bring home! All Chinese grown. The Chinese gentlemen selling them didn't speak any English and as I didn't speak Chinese, conversation was nil, though plenty of nodding of heads and smiling and shaking of hands etc.

There were *dozens* of plants, several juniper procumbens nana, podocarpus, Chinese elms, ficus similar to those we see in the Northlands Shopping Mall, and many other varieties which I couldn't identify.

I got to speaking to a young Malaysian who had been part of a display nearby put on by a Scout troop. He spoke to the Chinese sellers about the bonsai and was told that the tallest one shown below was priced at \$1,600. Judging from that the smaller ones in the row at the front of the display would therefore probably be about \$30 or \$40NZ. Just look at the shallowness of this pot. It would be only about 14cm deep.



LEFT - \$1,600 tree

RIGHT – Chinese elm

ABOVE – Ficus in front





time. Also for sale were masses of Chinese pots, possibly many low fired, not many very large pots for sale though.

(Brunei is a small country on the east coast of the island of Borneo. Very tropical, with the same climate all year round).



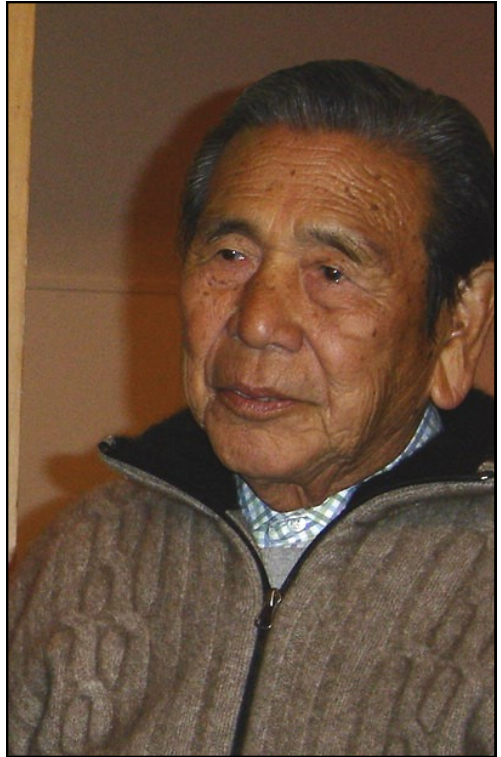
DAIZO IWASAKI

Mr Iwasaki,

a native of Shikoku Island grew up surrounded by trees and plants grown by his grandparents. This no doubt stimulated his interest in bonsai. After the Second World War over a two year period he sowed a large number of Japanese five needle pine from Mt Ishizuchi, known as one of the most famous mountains in Western Japan. Many famous bonsai come from this area. This was the beginning of his bonsai collection.

Even though Mr Iwasaki came from humble beginnings he went on to become a great business man and entrepreneur. Founding Nangoku Sangyo Company which included bowling alleys, hotels and pachinko parlours.

Over the years he never lost interest in his bonsai and hired many local people to help attend to them. He founded a local chapter of the Nippon Bonsai Association and remained its chairman since 1973.



Over the years his collection grew as he purchased many new trees from all over the world. His love of bonsai started to extend to building and promoting the art and he became the Vice President of the World Bonsai Friendship Federation. He and his wife Naemi, have travelled throughout the world on behalf of WBFF promoting bonsai by attending many conventions and visiting private collections. He recently visited New Zealand at the Timaru Convention, in 2007.

Mr Iwasaki is also well known for his beautiful bonsai garden which he opened in July 1993 - Takasago-An Bonsai Garden. Takasago means beautifully embroidered pine tree on a drop curtain. This is a symbol of longevity, prosperity and happiness.

There is a bonsai display area featuring many masterpieces and several growing and training areas where new techniques are studied. Bonsai artist, Yuji Hoshikawa is currently tasked with maintaining his collection.



Mr Iwasaki at the recent New Zealand Convention held in Timaru.

Here he was giving instructions on what makes an excellent Suiseki

Mr and Mrs Iwasaki have given a lot to the bonsai world and without the generous support of people like Mr Iwasaki the growth and development of friendship within the world bonsai community would not be what it is today. It is with great sadness to hear of his passing on May 15th 2011 at the age of 94. It is hoped that one of his greatest achievements the creation of Takasago-an Bonsai Garden will remain for everyone to remember and honour his contribution to our world of bonsai.

Below: Lindsay Muirhead (President NZBA), Salvatore Liporace, Mr Iwasaki and Solita Rosade - Timaru 2007



CHINESE POTS

On my recent trip to China with Bonsai Clubs International in October last year we visited a Pottery in Yixing. Yixing is known as one of the biggest pottery areas in China and has a number of established Potteries. As part of this trip we visited a centre that manufactured large orders for export to all parts of the world. We were given a demonstration on the process by a number of well known potters.



This is how a pot known as a slab pot is created. First of all the artist has to select his clay and knead it like bread for several minutes. This removes the air from the clay, stopping it from cracking in the kiln. The ball is cut in half, turned up side down and thrown back together several times. The artist works the clay back into a ball in a kneading motion. When he is satisfied that all the air has been removed the clay is rolled out in a sheet. This can be done in a number of ways. Some potters have a machine like a pasta roller, others use rolling pins. In the above example the artist uses a large wooden stick which he beats the clay with. It can be seen on the back right of the picture.



Next the potter stretches the clay into shape, beating it wider and longer. In this example it is a rectangle which from the previous photo you can see the artist measuring the sides to make sure it is square.

This piece of clay is going to form the base of the pot. When the shaping has been completed the wooden board which is underneath the clay is picked up and the

base is flipped onto a piece of glass. The glass helps with the drying process in that it allows the clay to dry evenly. This also prevents cracking and warping. The next step is to create the sides.



Several pieces of clay have been worked as above so pieces of the preworked clay are now cut into the desired length and shape to help form the sides.

Before they are placed against the edge of the base the clay is scraped with a stick and a paste of clay and water applied. This helps the clay stick at the edges. Balls of clay are used to support the sides as it is put together.





When the pot has been completed it has to partly dry before the feet and tiding up can be done. As you can see the pots are stored in an open airy shed on slabs upside down to hold the sides together and allow the base to dry.

When it is decided that the clay can be worked again the second part of the journey begins. A great deal of skill and patience is required at this stage as one mistake can destroy all the work that has gone before.

The following pictures show different stages of fettling as it is known.



Here the potter places the pot onto a turning wheel. This allows him to inspect the pot and turn it as the sides are worked. The artist to the right is cleaning out the inside of the pot. This is to make sure it is smooth and pleasing to the eye. Every single pot is hand worked in this way and holes cut in the base.





Circular pots are often spun on the wheel to smooth the round edges. Here you can see the artist working the edges taking great care that the pot remains even.

In the picture to the right the artist hand paints the pictures onto pots with black ink before firing.

On the large pot below the feet are added at the end of the process.

This also allows different feet to be used on the same base pot. The feet are worked and then attached by the same process as that of adding a side to the pot.



Then the pots are air dried and fired. In Foshan, Southern China are famous Dragon Kilns which are holes dug into the earth up hills and fires are lit at the base and over holes in the sides. As air rises the heat moves up the hill around the pots and bakes them. These kilns are so large you can walk around inside them and it is amazing to see them in operation thousands of years on, today.

So next time you admire your pots, or wonder why they cost so much this is the work that goes into their manufacture. The Chinese are so proud of their work they have shows just for the pots. The artists are greatly respected in their own right. Many people admire their work. Different clays are used in different regions which achieve

different colours and styles. As well as this the artists who paint the designs are also known for their work.



The pictures on the next page show one of the Dragon kilns in Foshan, a pot show and the wonderful sense of humour that some of the artists have when they create their designs.

Beware you might be caught in the web as well.



Above: This kiln in Fo-shan is very famous and was created in the Ming Dynasty. It is still in operation today.



OTAGO BONSAI SOCIETY

For our June meeting we tried a new idea for a quiz. Members were divided into teams and were asked to design a bonsai from a raw material tree. They then had to draw what the bonsai would look like when it had been completed. Designs were innovative and each team had its own unique idea for how each tree should be styled. This clearly demonstrates that there is no correct way to produce a bonsai and it's up to the artistic interpretation of the creator. The winning team members each received a small prize.



A team contemplating their design

Some of the drawings



KEYNOTE DEMONSTRATOR



Qingquan 'Brook' Zhao is an internationally acclaimed artist. Outside his native China, his work has been exhibited in France, Holland, Italy, Japan and the US. A popular headliner at international conventions, he has conducted programmes in Australia, Canada, France, India, Indonesia, Italy, Malaysia, Puerto Rico, United States and Venezuela.

Born and raised in Yangzhou, China's ancient centre of learning and the arts situated at the confluence of the Grand Canal and the Yangtze River, Qingquan Zhao became intrigued by the miniature trees and landscapes in his father's and grandfather's collections. He is a third-generation bonsai and penjing artist.

Mr Zhao is a master of composition. He is particularly famous for his landscapes and forest arrangements. In the 1970's, he pioneered a new form of penjing where trees and stones are artistically grouped on white marble slabs to evoke, in the viewer's eyes, tranquil mountain scenes and waterscapes. This form, water and land penjing has since become his signature work and has brought him worldwide fame. His work with single trees, too, is outstanding. He particularly excels at creating trees in the literati style.

Mr Zhao brings a gentle and highly sensitive approach to his art. During his demonstrations, audiences of all ages become enthralled as they watch him transform moments in time into timeless serenity and universal beauty by applying time-honoured principles of Chinese aesthetics and design.

National Bonsai Convention Dunedin

March 2nd – 4th 2012



Chinese
Connections
Otago Bonsai Convention 2012



Contact - Jan Letts - 41 Elliffe Place, Dunedin

E-mail - gjletts@xtra.co.nz

For Programme and Registration contact

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

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

**Closing date for
Early Bird registrations
21 October 2011**

In addition to the National Convention coming up next year have you thought about entering one of the competitions. The Joy Morton Photographic Competition is your opportunity to show case your bonsai without having to be there or bringing a tree along. In addition to this is the National Suiseki Award. There are two divisions - national and overseas. With the growth of this art form this is your chance to get on board and show your latest collected stones.

The Vision to Reality Award has now been withdrawn. It appears that not many of you wanted the chance to win \$100 towards a free convention sub, nor a hand made pot by a New Zealand potter just for sharing your bonsai stories. So you're off the hook, it's cancelled.

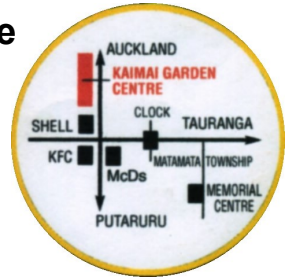
Dianne would like to thank all those who have supported this award in the past, especially the Hamilton Bonsai Club members who without their entries this would have been a non event.



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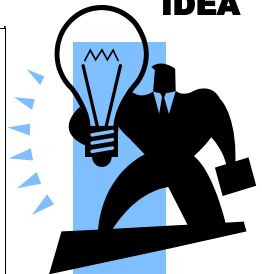
- Bonsai
- Bonsai Pots
- Plants suitable for Bonsai



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

PARTICIPATE AT YOUR LOCAL BONSAI CLUB
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WRITING AN ARTICLE FOR THE
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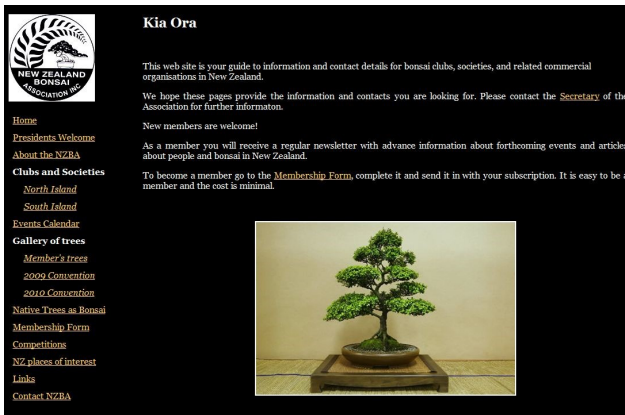
BRIGHT IDEA



Notes from the NZBA Committee

The Committee has been considering the location and organisation of the annual conventions for future years and in particular for 2013 and 2014. There are challenges in organising a convention annually, particularly with the cost of travel for the delegates. We are firmly committed to the convention in Dunedin in March 2012 and hope that many of you are considering registering. We have been exploring possible options beyond this including alternatives to a convention for some future years. Before progressing any further it is important that we have the views of clubs and members on this matter. Enclosed with the magazine is a survey form which we ask that you complete and return to the Secretary. We have also taken this opportunity to ask some questions about our other activities such as the Website and Bonsai Times. We look forward to your responses.

New look Website for NZBA




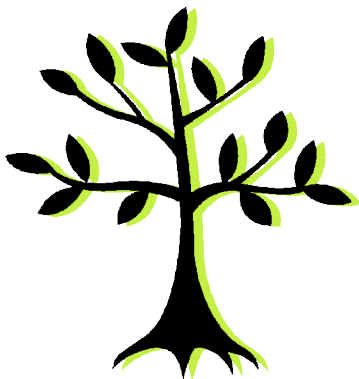
The screenshot shows the NZBA website homepage. At the top left is the NZBA logo, a circular emblem with a tree and the text 'NEW ZEALAND BONSAI ASSOCIATION'. To the right of the logo is the heading 'Kia Ora'. Below the logo is a vertical list of navigation links: Home, Presidents Welcome, About the NZBA, Clubs and Societies, North Island, South Island, Events Calendar, Gallery of trees, Member's trees, 2009 Convention, 2010 Convention, Native Trees as Bonsai, Membership Form, Competitions, NZ places of interest, Links, and Contact NZBA. The main content area contains the following text: 'This web site is your guide to information and contact details for bonsai clubs, societies, and related commercial organisations in New Zealand. We hope these pages provide the information and contacts you are looking for. Please contact the Secretary of the Association for further information. New members are welcome! As a member you will receive a regular newsletter with advance information about forthcoming events and articles about people and bonsai in New Zealand. To become a member go to the Membership Form, complete it and send it in with your subscription. It is easy to be a member and the cost is minimal.' On the right side of the page is a photograph of a well-manicured bonsai tree in a dark, shallow pot, sitting on a wooden display stand against a plain, light-colored wall.

Have you checked out the new look website? Keep up to date on all current and past happenings. If you have any ideas, information, photographs let NZBA know. This is our showcase to the world and greater community.

New Members

Manawatu Bonsai
Robin Tarrant—Australia
David De Villers—Dannevirke
Cheryl Louw— Whangarei

**May great things grow from
this small beginning**



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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		
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

- * 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
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- * To arrange the hire of a DVD contact

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