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OF NZBA

# BONSAI TIMES



03. 43  
Pine (Pinus densata)  
1.5m x 1.5m x 1.5m

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## From The President

**W**elcome to spring and the start of our Bonsai season with repotting, wiring and back to the start of the daily watering.

I know we have had a very mild winter here in Auckland and you can see early movement on budding and the trees moving quickly.

It is only just over nine months to our Convention in Cambridge. This is going to be our second National Show, so please start thinking about getting some good photos of your trees and see the website for entry details. We also have the Suiseki and Photographic competitions at the same time.

The New Talent contest is on again on the Friday. It would be great to see all clubs put forward someone for this. We need new demonstrators coming through, they will be the future of bonsai in New Zealand.

The planning is coming along very well for the convention, please pencil in the dates and plan to be there 2nd - 4th May 2014.

By the time you are all reading this Joy Morton will be getting ready to represent Australasia at the WBFF convention in China in September. Good luck Joy! I know you will do us proud.

Tony Bebb is our keynote demonstrator for our convention next year and will also be on stage in China. We wish him good luck as well.

I would like to remind clubs to advise Dianne our editor of what is happening in your club. There are many we don't hear from and I am sure that you all have good things to share.

That's it from me, see you all in the next issue.

**Lindsay**





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





# BONSAI TIMES

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**Reflection** is important if we want to improve our bonsai collection. Now is a great time to think about our trees as we come out of the many long wet weeks, and come into Spring. Reflecting on how to approach that difficult tree, what to do next and maybe which trees should I enter into the Second NZBA National Show to be held in Cambridge in May 2014. Here is a wonderful opportunity to reward yourself for all those years of hard work. I am sure your bonsai would appreciate some admiration. Please do not hesitate, have a go, as artists we often think that our trees will not measure up. Well you never know and you will never know at all if you don't take part. Get your branch cutters out and get clipping.

There are a number of competitions to participate in at the coming convention. Take a photo of your favourite trees and enter the Joy Morton Bonsai Photography Competition. Dust off all those old rocks and enter the National Suiseki Competition. Get a dynamic attitude and enter the Emerging New Talent Quest. Contact your club for details. Good luck to all of you.

This edition we have been privileged to receive an abundance of articles with the main focus being adventures overseas to visit conventions, view collections and learn from our fellow artists abroad. Getting the opportunity to take part in an international visit and or bonsai event is one of the most rewarding of bonsai experiences. Motivation and inspiration are key as well as knowledge, shared experiences and relationship building. These amazing times provide many, many hours of reflection. The experience gained is shared and by passing this onto others it only makes bonsai stronger in your club and, in the end, New Zealand.

I would like to encourage all of our readers to seriously consider attending the next NZBA Bonsai Convention to be held in Cambridge the first weekend in May 2014. This is our opportunity to be proud of our achievements, learn from fellow artists and build more on our bonsai fellowship.

*Dianne*



# Wisteria Just for flowers ?

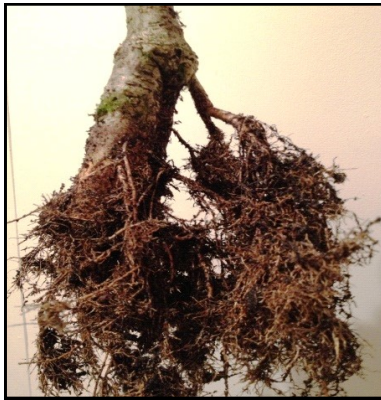
*While it was raining profusely recently in Dannevirke, making for a long, boring weekend Dawid de Villiers decided to organise some of his photos. This ended up with Dawid sharing his experiences on repotting Wisteria.*



**M**ost articles and books refer to the fact that Wisterias are basically used as Bonsai just to show the flowers off. In contrast to this, Colin Lewis in *Bonsai Basics* (2008) makes the statement that Wisteria can make interesting trees even without flowers, at the same time acknowledging that it is the flowers that make them spectacular. I find that these plants (climbers) do need to be taken care of in exactly the same way as most other deciduous Bonsai. The tasks of potting, re-potting, pruning, root work, wiring and display are just as important for this species as for any other species of Bonsai.

**I** have had a nursery bought Wisteria in a smallish pot for about two years now and recently decided to repot in a larger pot. This is mainly due to the fact that the roots have developed nicely and I am afraid that the smaller pot will not balance and weight the tree down enough when it comes into bloom again. An article in *Bonsai Today* (96:2005) states that Wisterias react well to root pruning. It also says that you can be quite fearless about cutting thick roots. This is exactly what I did when it came out of the nursery bag and as can be seen from the photo, it has certainly grown a lot of finer roots. This article also warns against allowing the roots to grow too long as they easily become root bound.

I have decided to plant it in a hexagonal pot as it is difficult to determine a “front” for the plant. The context of this specific species changes as it goes through its growing season. In winter it is the bare branches, then the flowers and then the leaves with rampant, long branch growth, that needs to be kept in check. Herb Gustafson in *The Bonsai Workshop* (1996: 37) shows a Wisteria in a hexagonal pot that resembles my Wisteria quite well. In *Bonsai Identifier* (Owen, 1998:114) it is mentioned that pots for Wisteria will normally be glazed, sometimes decorated and heavy. With all of this information, the repotting session starts.



The roots as they came out of the old pot (left) and after some pruning (right).



The plant is tied down and soil added and well worked into the roots with the aid of a chopstick.

The finished job and ready for watering. Now it is a case of wait and see what it does when it is flowering time.



# BCI Convention 2013

***Brian and Marion Ellis from Otago Bonsai Society recently visited China to attend the 50th Anniversary of Bonsai Clubs International, here they share their experiences***

**T**he 2013 Bonsai Clubs International convention was held in Yangzhou, China. We attended along with six other New Zealand members, as well as bonsai enthusiasts from around the world. Yangzhou is situated on the northern bank of the Yangtze River about one and half hours' drive north east of Nanjing. Historically it is one of the wealthiest of China's cities, its wealth gained as a salt trading centre. It is claimed that Marco Polo worked in Yangzhou under the Mongol Emperor Kublai Khan and is famous for its carved lacquer and jade ware.

The convention demonstrations and displays were held in the historic Songjiacheng Scenic area, following an impressive opening ceremony.



***The demonstration area at Songjiacheng***



***A demonstration in progress***

**T**he suiseki and photographic exhibitions were held in halls in the old fort with the bonsai demonstrations in the open. Each demonstrator had a covered podium to work on with the audience seated or standing on the grass. This enabled people to move easily between the concurrent demonstrations. The disadvantage was that on the first day we were not expecting to sit in the open so were not dressed for outdoor temperatures but were better prepared on the next two days when the weather turned cold and damp. Another disadvantage was that being a public area, it allowed the public access to the demonstrations. This no doubt increased awareness of penjing amongst the local population but getting close to the podiums to see the demonstrations, particularly for some popular demonstrators, was a challenge with the number of people jostling for a good view.





The first day started with demonstrators from China, Japan and Taiwan. Gong Linmin, an expert in pot making, specialising in Zisha pots, made pot making look so simple. This included using a water melon as the mould for a curved pot.

In the evening there was a welcoming banquet with entertainment.

Day two saw demonstrators from Taiwan, Australia (Lindsay Bebb), Indonesia, the USA and China. In the afternoon there was a visit to two ancient gardens; the Ge garden designed by the great Qing Dynasty landscape painter Shi Tao for an officer of the Qing imperial court and the He garden built by He Zhidao a 19<sup>th</sup> century Qing government official. In the evening, following a buffet dinner, we went on a Dragon Boat tour on the Grand Canal.

On the third day demonstrators from China included Zhao Qingquan (Brook) our keynote demonstrator at the 2012 Dunedin Convention. In the afternoon there was a tour of the Slender West Lake and a visit to the Yangzhou Penjing Museum where Brook works with his staff of about twenty.

***Yangzhou Penjing Museum***



**F**ollowing this there was a closing ceremony with the planting of a commemorative tree and the opening of a permanent display area for the penjing created by the invited demonstrators. The photo shows the completed penjing by Brook in the permanent display area with a plaque containing his picture and information about him on the wall behind.



**I**n the evening there was a farewell banquet at one of Yangzhou's best restaurants. There is a Yangzhou cuisine which has an appealing colour, aroma, taste and appearance which we were able to experience at the banquets. The food was most enjoyable as was the local beer. However Great Wall wine has a long way to go before NZ winemakers have anything to worry about!

The convention, as is customary, had displays of penjing and suiseki, and a photographic display.



*The photographic display*



*One of the stone displays*

**T**he trees at the convention display showed a mixture of a more Japanese style of tree and traditional Chinese style, including the local flat top style. All were impressive and obviously old. There were also a number of exceptional penjing landscapes in the display. We spent quite some time taking photographs of these exhibits. Yangzhou is not on the usual tourist route so westerners were probably not common. Local residents were keen to have their photographs taken with us and also to photograph us photographing the penjing displays.



Some of the Penjing displayed at the Convention



Overall it was a most stimulating and enjoyable experience. It was exceptional value and we are looking forward to the next BCI convention in August 2014 on the Gold Coast. Our experience of this convention and the BCI tour that followed it has encouraged us to consider the next BCI convention in China - Guangzhou in 2015.



# The Australian Journey

*Sandra Quintal, President Hamilton Bonsai Club, took the Australian journey to attend the AABC National Convention in May. The journey began with a tour of the newly opened National Arboretum and continued with demonstrations by local artists and international star Ryan Neil, from the United States.*

The Convention began with a bus tour to the National Arboretum and the National Bonsai and Penjing Collection. The Arboretum was created after fires decimated the area in 2003. The forest plantings are all done with one species in each planting to give the best impression of each species of tree.

The Arboretums' visitors centre is called The Village Centre and comprises a large building with an open cafeteria and meeting space with a shop on one side, and a soon to be completed outside children's play area. The Bonsai display is a separate annex with a display and workshop area.





The display is wonderful with Australian native species and exotic species grown and trained in Australia. Not all the trees are owned by the National Collection, some are on loan to the collection by their owners. All the Bonsai are beautifully

presented and labelled with the species common name, botanical name, the age of the tree and the date trained since, the creator of the bonsai, the previous owner, and the current owner if its on loan to the collection.



There seemed to be between eighty and ninety Bonsai and Penjing on display and it was really worth braving the cold wind that day to see the collection.

### The Convention Show

On the Friday night the Convention Show was opened. This was another wonderful display of Bonsai and Penjing from around that part of Australia and



Canberra. The variety and refinement of Australian Natives was impressive and all the trees were very good.

The organisers had numbered each tree in the show and produced a show brochure with information on each tree and a paragraph of comments from the current owner.



## Saturday Convention Opening

Saturday began with the official opening then a presentation on the theme of the Convention "The Australian Journey" by Roger Hnatiuk. Roger unveiled a massive time line graph that had been put on the wall on the auditorium tracking the history of Bonsai in Australia. It listed the oldest Bonsai from demonstrations and collections around Australia, and Roger asked everyone to check the chart and add 'post it' notes with any information they have on where the Bonsai are now.

Then on Sunday Roger continued with part two of the Australian Journey Convention itself.



The lead demonstrator was Ryan Neil from the USA. Ryan was apprenticed to Mr Kimura in Japan for six years and has the technical knowledge and artistic talent from that experience, along with his ability to speak and entertain a large audience, made his demonstrations excellent.

The first demonstration Ryan did was on a Juniper PN that was auctioned on Saturday night. Australian's call Juniper PN Dwarf Japanese Garden Junipers.



The next demonstration Ryan did was on a Pine the Australians call a Scots Pine but it looks very different to the Scots Pines we are used to in New Zealand. That tree was auctioned on Sunday afternoon.



On Sunday Ryan re-styled a very old Red Pine that was originally designed by John Naka. This Bonsai will be displayed in the National Collection.



The local demonstrator Averil Stanley demonstrated the contrast of Classical Style Bonsai and Contemporary Style Bonsai on a Formal Upright Pine and a Informal Upright Juniper with lots of jins and a lot less formal branch positioning on the trunk and overall shape.



The next of the three local demonstrators was Andrew Ward who went through his personal journey in Bonsai. He demonstrated a terrarium type planting using a free form round pot tipped on its edge.

It was painted inside to imitate the sky and lined with small trees in a potting mix designed to cope without drainage holes.





The other local demonstrator was Leigh Taafe who is the new curator of the National Bonsai Collection (taking over from Grant Bowie). Leigh demonstrated restyling a Shimpaku Juniper from an overgrown Informal Upright to a heavily jinned Semi Cascade Style.

## The Convention Dinner

At the Saturday night dinner awards were given out by BCI and WBFF for the best trees in the show and the winner of the viewing stone section.

The Centenary Bonsai Award was unveiled. The owner of this Bonsai received six thousand dollars and the tree goes into the National Bonsai Collection.



## The Monday Workshops

On the Monday after the convention there were two workshops run in the morning,

one workshop was with Averil Stanley and the other with Ryan Neil. In the afternoon there were another two workshops, Andrew Ward, and a second chance to work with Ryan Neil. Each workshop had six participants with many more observers.

I sat in on both of Ryan Neil's workshops and despite Ryan doing his home-work on Australian natives before he came, he did not get much opportunity to use his knowledge as all the trees except one were Pines and Junipers.

Just under three hundred attended the convention. One of the best turnouts the AABC has had at their convention. There was only one Kiwi there though.





The auditorium was set up with dual screen monitors, one on each side of the stage, that made seeing all the demonstrations very easy even from the back of the room.

The whole convention, exhibition, sales area, and Monday workshops were on the same floor of the hotel making it very easy to access everything. Especially good for me hobbling around using a walking stick.

If you ever get the chance to see Ryan Neil I really recommend you take the opportunity, he is very good and the whole convention was well worth the effort getting to Canberra.

Canberra is a lovely place to visit if a little cold in May. The mornings were minus 2 and 3 (but very dry). The National Arboretum and Bonsai and Penjing Collections were certainly worthwhile visiting.



**We are an equal opportunity Bonsai Club in Hamilton.  
Both men and woman play with power tools.**



# Japan Journeys

*Japan Journeys: Bonsai Tour 2013. Notes of the tour enjoyed by Julie and Cedric Steffens and Helen and Ken Bain (members of the Christchurch Bonsai Club)*



**Golden Pavilion Garden Reflections**

**O**ur decision to take this opportunity of a lifetime for bonsai lovers started with a casual conversation about an email invitation received from **Japan Journeys** offering a bonsai tour at the beginning of 2013. Included in the ten day itinerary was entry to the Kokufu Bonsai-ten, the biggest annual bonsai event in Japan as well as visits to Omiya bonsai village, Kinashi Bonsai village and other famous gardens on guided tours of Kyoto, Tokyo and Nara. The tour was starting from London so it meant arranging to join the English tour members at the hotel in Kyoto and with excellent information and instructions from the tour company we were able to organise flights from Christchurch to Osaka, via Singapore and be there for the start of the tour on 31st January.

Day one of the tour started in Kyoto and after we had met up with the four English members of the party we set off by private coach to visit the beautiful Temple gardens of the Golden Pavilion and enjoy a series of Zen Buddhist rock gardens at the Daitoku-Ji Temple.

The views of the temple and gardens reflected in the lake surrounding the pavilion were a wonderful beginning to our first visit to a Japanese traditional garden and many photographs were taken. Also in this temple complex we were able to sit and study the famous Riyonji temple garden which is considered one of the best examples of Zen Buddhist gardens in Japan.



**Zen Contemplation Garden**



**Tour Party with Deer**

A train trip on day two took us to Nara to see the Pagoda of Kofuku Temple. Friendly little deer were roaming free along the pathways where we walked up to Todaji Temple – the largest wooden building in the world which contains Japan’s largest Buddha.

A trip westward on the Bullet train the next day took us to Shikoku, the smallest island in the group of four of Japan and there we spent the day exploring the bonsai nurseries of Kinashi Bonsai village. It was here where one saw field upon field of miniature black pines and we photographed a large pine which covered a whole front street section of the nursery where it had grown over many years from a large bonsai pine in the corner.



**Kiyomizu Temple Foundations Built without Nails**



**Kinashi Bonsai village. Shohin potentillas in training in foreground.**

**300 year old enormous spreading bonsai. Hard to believe this is a single pine tree.**

Over the next two tour days the group visited the Adachi Museum of Art famous for its spectacular six gardens featuring pine trees and rocks collected from all over Japan. This perfect garden is only seen through the windows of the museum which also included a fine collection of con-



temporary Japanese art. The next day the visit to Korakuen Garden was in complete contrast being a traditional stroll garden and one of the finest in Japan. It was a cold drizzly day, and the hazy misty effect of the weather gave an ethereal quality to the bare cherry trees and pagodas around the garden.



**Adachi Museum and Part of Garden**



**Korakuen Stroll Garden**

**D**ay eight and we are now in Tokyo for the opening day for the Kokufu Bonsai show and arrived at the show hall early hoping to be ahead of the expected crowds. Fortunately we had a letter of introduction from the NZBA requesting permission to take photos of the show trees and we were graciously permitted to have one member of our group do this. We are lucky now to have a wonderful photographic record of all the 290 trees which were taken by Cedric with Julie helping him set up each photo. It was overwhelming to see so many high quality bonsai but we were not always able to judge which trees were the prize-winners as all information about the trees was in Japanese. We can now study them at home on our computers at our leisure.



**Maple with Interesting Base**



**Juniper – Kokofu**



**Flowering Quince – Kokofu**



**Azalea – Kokofu**



**Shohin exhibit Kokofu 10**

As well as the show we also spent many hours at the Ueno Green market which is the sales trade area where visitors could buy anything to do with bonsai.



**Small Section of Bonsai Sales Area Associated with Kokofu Ten**

Over the last three days of the tour we visited the Omiya Bonsai Village near Tokyo where we were wonderfully lucky to spend some time at the tree nursery of Master Kimura (the Magician). Although it was snowing most of the day and very cold, our visit to his bonsai garden was a highlight of the tour. Photographs taken standing beside his magnificent bonsai groups are now very treasured.

**A Section of Mr Kimura's Yard**





Some of Mr Kimura's Masterpieces



Ethereal Vision by  
Mr Kimura

The last day of our tour was a visit to the Shunka-en Bonsai museum which is owned by Master Kunio Kobayashi who has worked on numerous Kokufu prizewinning trees. We walked through his museum to see a wonderful collection of bonsai displayed in tokonoma. It was another cold day but we were warmly welcomed with afternoon tea and we were able to buy some of his publications which he personally autographed for us. It was a very memorable end to our tour.



View of Master Kunio's Garden



One of the Tokonomas

The Master Himself,  
Mr Kobayashi with  
Grandson



Before this tour we had all studied so many great examples of Japanese bonsai in books and videos and although we were visiting Japan in mid-winter to be able to see the finest examples of trees done by masters of the art in both the show environment and in the bonsai nurseries was a never to be forgotten experience. Japan Journeys had planned an excellent tour for bonsai lovers and our two young Japanese/English speaking guides made sure that we and our four English friends were well cared for in every way.



# Timaru Visit



April saw Avon and Christchurch Bonsai Club members travelling to Timaru to visit the South Canterbury Bonsai Club. A brilliantly sunny day added to the pleasure of seeing three lovely collections. First stop was for morning tea at Charlie's place to see his magnificent garden and collection, a real eye-opener to anyone who had not visited there before. We left there with real inspiration to improve our own trees.

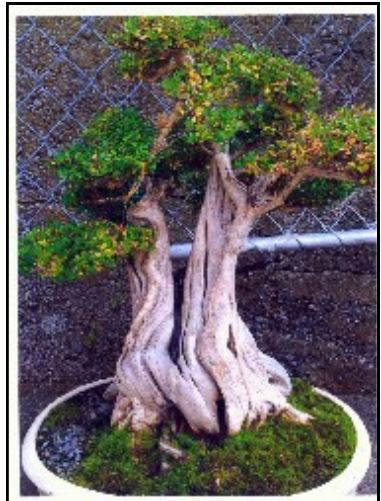
Next stop was to Jan's place for lunch where we were treated to a vastly different but most interesting outlay, with several visitors acquiring new material to be taken home to Christchurch.

Then the day was rounded off with a visit to Trevor's collection again a very different but lovely display. After a welcome afternoon tea we reluctantly headed for home with our heads full of the images we had seen. Thanks again to the three hosts and Timaru members for a great day.



It is interesting to see how Charlie concentrates on establishing a good root system and allowing his trees to develop good branch structure in deep containers before even considering putting them into bonsai pots. Putting

a bonsai into a bonsai pot should be the ultimate move to make. Once it is in a shallow pot the growth rate is severely slowed down. Better to be patient and develop the tree fully first. The branches here (photo above) are being held in place by cord rather than wire. This helps to eliminate the possibility of wire cutting into the branches as they thicken. There would not be many bonsai growers who don't have at least one bonsai spoilt by wire being left on too long! This is not for all trees and wiring certainly has its place in bonsai development.



# Hamilton Bonsai Club



At the July meeting we were treated to a double act with Marshall and Melody taking the different aspects of Penjing and Saikei.

Marshall opened the proceedings with a demonstration on how to create Saikei.

During her demonstration she talked about the selection and positioning of the rocks as well as the choice of plants.

Melody followed on from Marshall with a talk about the different types of planting and how to give the illusion of age in the landscape and the use of three dimensions with different levels of soil.

When she got home Marshall added some rocks to the back of the landscape to enhance the planting.



Melody illustrated her talk with a number of different landscapes including this dry landscape.

# Otago Bonsai Society



**I**n April there was a demonstration by four members using spruce trees collected from the wild. Each tree presented a particular challenge and the demonstrators responded with four unique styles.

In May we continued the development of trees that members had purchased at the beginning of the year. This second stage was wiring the tree, following the initial design phase in March. The workshop was preceded by a demonstration and update on wiring techniques.

In June there was no formal meeting and instead a midwinter dinner was held at a local restaurant.

In July Brian and Marion Ellis gave a talk on their recent visit to China and the BCI convention in Yangzhou.

It was the first night for awarding the new Pine Trophy for tree of the month competition. The trophy was made and donated by Sean Heseltine. Joy Morton was the recipient of this first award.

The Otago Bonsai Society has loaned the Dunedin Chinese Garden its group planting of Chinese Juniper, for long term display. This planting was created in 1973 by Bob Langholm. The staff of the Garden have been keen to increase the penjing content on display and it also enables the planting to have a more appropriate setting. It has already created interest and comment from visitors to the Garden.





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# Second National Show 2014

## Guidelines and Rules

### Objective

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

### Rules

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

### Pre-selection

1. Entries are to be submitted on the designated form together with a photograph of the bonsai.
2. Selection for the National Show is to be undertaken by a Judging Panel of New Zealand registered demonstrators to ensure a consistent standard.
3. There is no limit on the number of bonsai, including Shohin, which can be submitted for selection.
4. A maximum of four bonsai will be accepted per entrant (including native trees and shohin).
5. Bonsai have to be available for selection viewing up to 12 months in advance and may need to be taken to a central place for ease of selection.

### Tables, stands and accessories

1. 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

1. 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.
2. Shohin is to be a group of three pots and will be judged as one. (Stand to be supplied by the bonsai artist).

### Judging

1. 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.
2. 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 will nominate a New Zealand demonstrator.

### Awards

1. The best bonsai overall in the show will be awarded the Colin Churchill trophy
2. The best native tree (including native planting) will be awarded the Keith Lowe trophy
3. The best tree and pot combination will be awarded the Alan Van trophy.
4. In addition to the above up to six merit awards may be granted if the judge feels that these trees reach the required standard
5. 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.

### Artist credits

1. A brief history of the selected bonsai must be provided to NZBA to inform the viewing public. This information will exclude the name of the owner. Previous artist(s) associated with the development of the tree should also be acknowledged.

### Promotion

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

### Entry

1. Entrants must be either a member of NZBA or of an associated club.
2. Application forms will be available on the NZBA website.
3. 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

1. A set size of area required for the National Show will be determined by NZBA; however the display to fit within this could vary depending on the number of bonsai accepted and their size.

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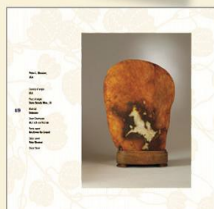
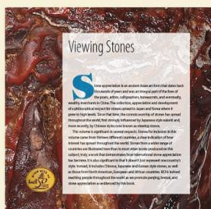
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The judges provided scores for each tree and stone entered in the BCI 2013 Photo Competition and those with the highest scores were selected for publication. The bonsai vary from deciduous to tropical trees originating from diverse countries, while many beautiful stones originate from different regions in the world.

The judges for stone appreciation were: **Song Jae Sun**, President of Indonesian Suiseki Association, Jakarta chapter, who is an expert in Korean, Japanese and Chinese stones; **Maria Rosa Bonet Balaguer**, a talented suiseki expert from Spain who served as a judge in several suiseki exhibitions and is familiar with the beauty of stones from China, Japan, Korea and Europe; and **Duc Tam Bui**, a stone expert from Vietnam with much knowledge on stone appreciation.

The judges for bonsai were: **Koji Hiramatsu**, the Director of All Japan Shohin Bonsai Association, the headliner in ASPAC Takamatsu, Japan and also in All India Bonsai Convention in Baroda, India; **David Benavente**, a talented artist from Spain who had demonstrated in many places in the world and writer in many international magazines; and **Jose Luis Rodriguez Macias**, a talented bonsai artist from Puerto Rico, also a specialist in tropical bonsai as well as the headliner in ASPAC 9 in Bali.

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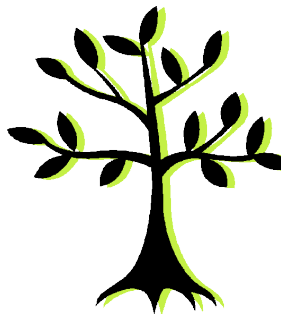
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TITLE	DESCRIPTION	FEATURES	Rating
Bonsai at his home		John Naka	4
Finding the Bonsai Within 98 minutes	Working with difficult trees. Ponderosa Pine Wiring Techniques	Andy Smith	7
In Full Circle	Japanese-Style Garden. Design and Implementation	D Slawson & 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

- \* 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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