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BONSAI TIMES



GALLERY

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From The President

Welcome to you all again. Another three months have flown by and spring is almost on us. What an exciting time this will be. It will also be a very busy time for bonsai with lots of repotting, dealing with spring growth on your trees and the start of your fertiliser programme for the year. Good luck.

I hope all your trees have come through the winter well. Sadly I have to say I lost a few figs and a pohutukawa. I have learnt that the frost here in Cambridge is a bit harder than Auckland, my mistake and hopefully not repeated.

Going forward to what is ahead of us in the months to come, the joint Christchurch clubs are planning our next convention in late 2015. At the moment Labour Weekend is penciled in at this time. This is just over fourteen months away. I would like to raise a bonsai challenge to any North Island club to pick up the 2016 or 2017 convention. The New Zealand Bonsai Association committee are there to help if needed. We have learnt a lot from Cambridge this year so have lots of experience and ideas to help. Can club committees please talk about this and if you need to know any thing or wish to discuss ideas please contact either Brian Ellis, our secretary, myself or any member of our committee.

Lots of international bonsai activity is happening before the end of year so hopefully our magazine will be full of reports in our next issue. First up is the Bonsai Clubs International Convention which was held on the Gold Coast in late August. Let us know about your experiences.

Till the next issue the best to you all.

LINDSAY





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





BONSAI TIMES

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Spring is in the air, the birth of new things. My bonsai calendar has been busy this year which has provided me with lots of motivation for the jobs ahead. The next few months is the busiest time for those with lots of trees. Preparation is important. Planning and thinking about what you intend to do with each tree in your collection is a big step towards success. Recording actions, thoughts and progress help when things go wrong, or can be the key to outstanding success. Learning from observation so we continue getting great results or stopping actions when things appear to be going wrong is a big step in the right direction. If we do not observe what confirmation do you have that what you are doing is right. It's fine listening to lots of advice, being instructed to take certain actions, but at the end of the day are they right for your tree. Do you actually give them a go, and if so what was the result? How many of you actually report back. Feedback is great at clubs as it starts debate and learning. Sharing our experiences and discussing our results is a great way to extend our knowledge.

This month the Bonsai Times is featuring some of the trees that won awards at the convention in May. The artists have kindly shared with us their trees' story. Amongst all this is a lot of shared knowledge and experience. It was amazing to read these stories as it became clear that my dream of trying to get people to record their actions has been occurring all along. A few years ago I started the Vision to Reality Award but no one appeared to have any visions and it was withdrawn. This was very disappointing. I have now discovered there is vision out there after all, it's just a shame it has taken so long to be shared.

May your Vision become a Reality.

Dianne



Cover:
Ulmus Pumila (Siberian Elm)
Artist: Sam Brierley

Gallery

At the recent NZBA Convention the Second National Exhibition was held. The bonsai displayed in this gallery are those that won awards. It is interesting to know the history of such trees, here the current owners share their stories.



Buddleja Saligna (White Olive) Colin Churchill Trophy Best Tree in Show & BCI Excellence Award
Poppie Engelbrecht

This Buddleja Saligna was collected in 1979 near Elands River, Uitenhage District in South Africa, Poppie continues her story.

The area is dry and arid at the foothills of a small mountain range close to a dried out river bed. The red clay soil was full of small rocks and huge earth worms as thick as your thumb! So we had to watch out for them, the children, the dog and

unseen puff adders which could have been anywhere.

The trunk was about the same size as it is now and we estimated the tree to be about twenty years of age. Although it was a big tree of about three metres, we liked the base and trunks so decided to take the top off. When we dug it out the soil was rock hard and it was not uncommon to see sparks fly. We dug a circle around the base of the tree and when lifted took the tap root off, as well as some soil. The base was wrapped up and the tree began its journey home.

Once home we took more soil off, cut the roots and treated it with rooting hormone. There was not much to trim from the top because it was virtually only the two trunks. We sealed the top, planted it into a deep wooden box with an open soil mix, watered it well and waited for the buds to appear. The tree responded well and we started to style it soon after the main branches were thick enough to cut back.

Buddleja Saligna (White Olive)
Merit Award
Adriaan Engelbrecht

Wire, pruning, transplanting and all the usual followed for the next twenty-one years until we decided to emigrate to New Zealand in 2000.

To bring the bonsai to New Zealand it had to be pruned. All the side branches were cut off, all the soil washed from the roots then dipped in a poisonous solution according to MAFF'S regulations, It was then wrapped in vermiculite and plastic and boxed.

What a sad, sad day that was. We sold most of our collection to pay for the freight of the selected ones. There were a number of trees in a box and had a sanitary inspection before they were flown out of the country. A couple of days later we discovered that some of the boxes were lost and later located in a freezer in Sydney. Needless to say that we lost some of our most precious trees during that process.



Back in New Zealand the trees went straight to the quarantine facility in Auckland where they had prepared "small boxes" for "small trees", despite the correct measurements Adriaan had sent them well in time. So they started to plant the smallest trees first and then bought the wood for the bigger ones only to plant them long past their time....So, during this third process, we lost some more precious trees and there was NOTHING that we could do about it!

The trees stayed in quarantine from about six months up to two years depending on the variety. We were allowed to visit them but had to put special gowns on and step in a poisonous solution before entering. Although it was wonderful to be reunited, it was with mixed feelings of sadness and happiness to see them again. They looked so misplaced in a cold tunnel, so bare and almost miserable that we just wanted to bring them out into the sunlight, take them home and fight the fight of their lives along with them. It made me think of ourselves and the new life that we had chosen for ourselves, but they did not have a choice. Had we done the right thing? How cruel and arrogant can we humans be to think that we can decide about another life form? ... The day that the trees came home was like Christmas for us. We were highly excited and could not wait for the truck to arrive. Finally, the truck turned in at the gate and the trees could have their freedom back. They are home, home?... New soil, different winds, different sunlight, different climate, surely that was not home... but they were free and they adapted so well in their new environment. Like us, they have come a long way from home, a long way from what is familiar, they have made the changes,

and so have we. They got their rightful place in the garden as part of the family, and we are so grateful that we can have their company with us in this foreign country that we now call home.

After their first transplant, we took some cuttings and they responded well. We have planted them in a pumice mix and transplanted them into small containers the next year. After that, they were wired, root pruned and planted into the open ground. Further styling took place and they were later collected and planted into wooden boxes. These trees respond differently than in South Africa. We have found that Buddleja's do not like transplanting in winter time in New Zealand. We have lost a couple of trees and lift them now in late spring with more success. They do not like a lot of root pruning or removing of soil. They do not have a lot of pests or diseases but there is a small worm or insect eating it in late summer. We spray with Malathion or any poison that might help. We prefer not to spray too much and sometimes let the cycle run its course.

Buddleja is a wonderful variety to work with as a bonsai. It responds well to pruning, gives good ramification, responds well to wiring and carving as long as you follow the "veins". You can even take some of the small branches from the top of the tree and grow them on with reasonable success.

The plan for the future for this tree is to look after it with all my heart so it would stay alive and healthy for my children and their children to come if we are so blessed. We might put the tree as well as the pot back into the ground every now and then for extra vigor in case it might need it.

We spray with fertiliser and transplant about every second year. The style would more or less stay the same. It could be a bit longer and fuller at the right bottom trunk and a bit in or closer to the trunk higher up. The top needs to be a bit lighter and the branches need to be wired down again. We are pleased with the shape and overall feeling of the tree and feel privileged to be the caretakers of it. A White Olive (Buddleja) in NZ, who would have guessed?

May the future caretakers of any of our trees be humbled by the thought of the greatness of a life force that is "perhaps" bigger than the human race, therefore human and tree can both bow in perfect harmony. That is the sum of serenity.



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Ligustrum Ovalifolium
(Common Privet)
Merit Award
Sam Brierley

This Ligustrum Ovalifolium was lifted in August 2009 from Monika Reserve Kawerau, Sam continues his story.

I fell in love with the trees' nebari as soon as I sighted it in the bush. It was one of three Privets I lifted that day, and probably the first 'real' dig adventure I had done by myself, Exciting Stuff!

All the trees that were on the hill that day were growing in a close quarters grove, so they were all growing straight up for ten to fifteen feet. This tree was one of the rarer ones as it had multiple branches down low. Once I

had it home and studied it for a while, I was seeing too much inverse taper leading into the higher branches, so the best answer for me was to cut it off down low and start all the branches again.



25 February 2010

26 August 2009

This was the original intended front, trying to make best use of the nebari best way I knew how. Growing and fattening the primary branches and apex etc.

I was never happy with how it was sitting, also looking back on it now I can see I was struggling with building a new tree with movement, flow and balance, being the first lifted tree I had started from scratch.



December 2011

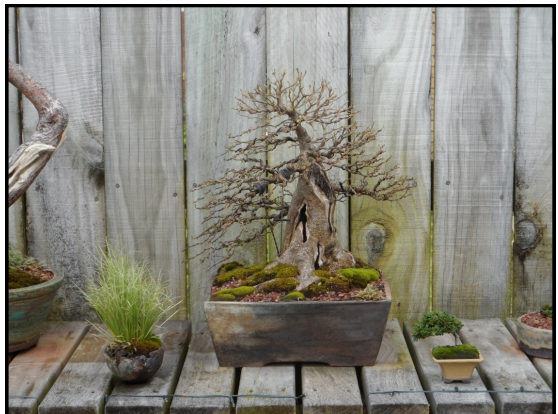
From there I took the tree with me to Fern Valley to discuss design. It was Adriaan and Poppie that first got me to open my eyes to being able to embrace the deadwood and make it a feature. They stuck it on a turn table, got me to spin it around a couple of times whilst they viewed it – and then told me to stop turning at a certain point and asked me to come look at it from their angle.

I had it stuck in my head that I MUST hide the back cut, to the detriment of listening to the tree – it's always a great benefit for me to get a fresh set of eyes on a piece I'm working on, to make sure I don't get tunnel vision and stuck in a rut!

From there the tree went from strength to strength. I had also around that time started learning from Harry Harrington. He talked to me regarding this tree about the marriage between the apex and the rest of the tree. Harry also talked to me about the finer details of deeper dremel carving on another tree and I carried those techniques onto this tree.

I think that if I had not taken this tree through the first initial styling, and had styled it like it is now from the get-go, it wouldn't be half as interesting. How the branches get to where they are, some branches come from where some may think is undesirable, it's this in part what I enjoy looking at. I like the fact that one front branch comes from the left hand side to the right hand side of the tree cutting across the trunk line.

In the last two years I have defoliated the tree four times and fully wired it four times.



December 2013

A LOT of 1.5 and 1mm wiring, the reward for me from all the hard work is now I love looking at this tree when it's naked, no leaves, VERY HAPPY CHAPPY!

From here, I think the tree and me can take a wee break from each other. If I can resist I will not be throwing large amounts of wire at it for a while, it's the defoliating and unwiring that's the huge task for me, the wiring is the fun part. So clip and grow method for now - I still want to tighten up the apex with the rest of the tree and I might play around with extending the lower left hand side branch out further and lower, maybe going below the level of the pot rim.... just for giggles ;)

Now that the tree has progressed and relaxed I find myself enjoying the tree from multiple angles.



Sophora (Kowhai Forest)
Keith Lowe Trophy Best Native Tree
Louise McFarlane

A few years ago at a HBC meeting we did an exercise in Group Planting, this was so they could have a display of group plantings at the convention which was being held a couple of years later.

Firstly we had a talk by Noel Plowman on the principles and planning of group plantings. The following month it was hands on with club members meeting at different club members homes to put together a planting. At that point I did not wish to spend any money on

trees. I did have large Kowhai trees growing in the garden with lots of seedlings popping up around the property. So I found a variety of sizes, dug them up and found an old seed tray to plant them into. This exercise was undertaken with the help of Melody Simpson. It was started as a group of five.

After a couple of years it was planted into a rectangular pot and six smaller trees added to one side. Later it was put into a mica tray. I have shown this planting at the annual HBC show and it has been a recipient of a Merit Award.

I have tried to give more angulation to the trees, as in earlier years they were quite straight. My main aim is to keep it alive, but I am also considering whether the trees should be brought down in height.



Atlantic Cedar
Merit Award
Dianne Miller

This Cedar was purchased from a nursery approximately twenty years ago as a two metre high monster. It was immediately reduced in size (to fit in the car) and once home it was repotted (pulled out of its bag, bottom roots combed out and reduced, main root ball not disturbed) and placed in the to do pile. It was one of those trees that you see for their potential, you actually don't need another tree, but ...so you buy it on the spot as you know it will probably die, you can't leave it there or think you will get around to it sometime.

This getting around to it happened in

2005 at a Hamilton Bonsai Club Workshop weekend with Clinton Nesci. Here the hard choices were made and the tree was brought to life.

What attracted me to this Cedar was the root base and powerful trunk. The main problem - the trunk was inverted on one side, but I felt with the beautiful bark, careful development of the trunk to distract the eye, plus the use of a correctly placed rock this would not be an issue anymore.

There were a number of branches on the top third of the tree. After choosing the front of the tree I could see that by removing one of the lower branches and slanting the tree, this would work in with the rock at the base.





I continued to cut off all branches except one on the left towards the front.

The bark was removed from the apex and a shari created the length of the tree incorporating jins where branches had been removed.

The one remaining branch was divided into the apex and two side branches to give it balance. This bonsai has been called a literati but slanting would probably be more correct.

The bonsai was entered into the bonsai exhibition as part of the NZBA Convention in Auckland and it received a Merit Award. In 2006 it was granted a Honorary Winners Award in the WBFF Bonsai Photographic Competition.

It has received a number of critiques the first of which was interesting in that nearly every aspect of the tree was commented on to be changed, yet it still won an award. This naturally caused some debate. The last critique by Tony Bebb at the recent convention wasn't so confusing. In the future it needs to have its shari carved out and I am looking for an unglazed pot.





Pinus Sylvestris (Pine)
Merit Award
Lindsay Muirhead

This Pinus Sylvestris or as commonly known Scots Pine was started by Leo Jury in 1978, from a stock plant purchased at Cedar Lodge. This makes this bonsai thirty-six years old. As you can see from this early photo from 1980 Leo had set the style very early and over the years he continued this development through till I purchased it in 2005.



What I saw in this tree when Leo offered it to me was a tree that had been planned from day one and with about six pages of photos of the development of the tree down the years I felt privileged that I had the chance to purchase it. My development has continued with a lot more jins and developing a unequal triangle into the shape of the tree.



I asked Noel Plowman to make a pot based on a design I had seen in one of the Ginkgo Shows from Europe. This has helped me create the effect that I have been looking for - a tree growing at the top of a cliff and the style being created by the wind and nature. Since the convention more work has happened. With Tony Bebb on the Monday we have put more shape into the bottom branch bringing it down more, and planned two more jins.

I find Scots pine one of the easiest pines to develop as they just seem to ramify themselves, take hard pruning and back bud well, but not on old rough bark.

The tree has handled shifting around the country well, from New Plymouth to Christchurch, then to Auckland and now Cambridge. In that time it has won Merit at club shows and Merit at the last National Show.

Further development is still planned and it may end up on a flat slab yet. I see a vision in my mind but only time will tell.



I feel very privileged that I have the opportunity to be part of the development of this tree, and with the right care future generations will be able to continue to view it over the years. I feel as a bonsai artist we have a responsibility for these trees. This pine has had approximately forty years of life and I ask myself what it will look like in another forty years time.



I take this time to remind some of the younger and newer members that a good tree takes time and if you ever get the opportunity to purchase one of these older master trees that we have here in New Zealand if you can afford it take it.



Scots Pine
Merit Award
Sandra Quintal

This bonsai was originally known as a Mugo Pine. It is in fact a Scots Pine. It now has the nick name 'BCI Pine'.

Age: The exact age is unknown. I believe it to have been created and has been in training from the early 1980's. I have owned it since 2004.

History: This bonsai was given to me by Edith Klenner in 2004. It was originally owned and created by Daphne Hobson, a founder member of the Hamilton Bonsai Club. Daphne was active in the art of bonsai long before the club was formed and this bonsai

is thought to be from the early 1980's. When I received the pine from Edith it had been styled by Dorothy Koreshoff in an upright position more like a twin trunk before I received it. In 2006 I took it to a club work shop with John Marsh where we turned it up 90 degrees into its current position.

At the Hamilton Bonsai Convention in 2010 Robert Steven awarded it the BCI Award for 'Best in Show at a New Zealand Convention'.

In December of the same year I took it to a work shop with Nobu Kajiwara and got advice on developing its layers of foliage for a more mature look.

The pot: Created by Allan Van. It is one of his lovely slip cast pots I bought at the Bonsai Convention in Christchurch in 2002 and carried it home in my carry-on luggage (as you do). I then put it in my shed and forgot about it till the pine needed repotting then I pulled it out and found it to be a very good shape and colour to complement the pine.

Each year in autumn it takes me up to eight hours work to remove all the tiny old needles, thin the growth on all the branches to balance the vigor, and do the fine wiring of the tiny branches to develop its appearance of age.

This Scots Pine does not have candles, only new shoots that I leave to fully extend then remove completely if needed in February each year. The needles are now only between five and seven mm long, which is about a third of the length they were when I first got the tree.

The only real problem I have with this pine is the feathered vandals (birds) who frequently rip all the surface moss off just before I want to show the tree in October of each year.



Ulmus Pumila (Siberian Elm)
Merit Award
Sam Brierley

Dug up in August 2011 by Adriaan Engelbrecht and myself from Fern Valley. It took my eye as soon as I spotted it, it had A LOT of taper down low and had lots of primary branches down low which gave me a big jump on its progression. I'd be fairly confident to guess it had been trunk chopped at least once whilst it was in the ground which gave me a lot to play with.

In the first year I let it grow wild, had one quick session on it mid-summer just to pull down some branches that would be too rigid once it went dormant.

May 2012



After its first growing season above ground, it was time to get into the styling. I found the trees styling, regarding branches and movement, it spoke for itself. But I was left scratching my head with the big scars on the trunk. I first started by carving them into big uro's but was not convinced by their look. As well there was a HUGE turnip root going across the image at the base. I showed the tree to Harry Harrington to discuss the options for carving, he talked me through doing deeper carving. At this point I had only done surface dremel carving.

June 2014



The image after three years from lifting. The elm had been defoliated mid-summer in 2012 and 2013, with being fully wired (down to 1mm wire), de-wired and re-wired twice a year. This year, since this picture, I have only wired five or six wee branches and pruned it back. Fingers crossed I will be able to stick with the clip'n'grow method from here on, working on the ramification, maybe only wiring the odd branch from time to time.

The decision to run with the tree having two apices has been the topic of conversation with some, being not 'traditional'. The pot is split, the trunk is split and the apex is split and so is the opinion of some viewers, which I like!

It has crossed my mind this tree could very easily cross over to being fully wind-swept, a STRONG gale windswept, but I feel the tree has so much going on, with the carving and the pot – enough is enough, no? Who knows, if I get bored in the future.....

Sharing your stories, photographs, and knowledge is rewarding for others and makes for an interesting Bonsai Times. Most of all it is easy. If you would like to share but feel shy or don't know how contact our Editor Dianne and she show you how.



Japan Trip



In early April this year Pauline and Ray Walton, members of the Wanganui Bonsai Buddies visited Japan. The timing was to coincide with the cherry blossoms.

We joined a tour that would take us from Tokyo to Takayama and Kanazawa in the north to Hiroshima in the south, then back to Tokyo via Kyoto and Mt Fuji. All our travel was on the rail system, very reliable and value for money. Tourists can purchase Rail Passes much cheaper than residents. We had a full day in Tokyo before the tour commenced so after much research on the computer we did the trains right across the city to get to Omiya Bonsai Village. It consisted of a very new Bonsai Museum and numerous nurseries.

Of course we couldn't purchase anything and there were no pots etc. available anywhere so guessed it was a specialised field and you had to know where to look.



The first nursery was a hit - fantastic big trees but no photos allowed. I talked to the young chap who was baring roots to repot and he said that most of the big trees were privately owned and came back to the nursery to be cared for. He did allow me to take several photos of 700 year old trees with trunks to die for.



We ended up at the Museum which was immaculately laid out, complete with guard (no touch, no photo) but once again when we found someone to talk to they allowed us to use the camera. We both wore our club badges and were treated with great respect. Perhaps it was the grey hair !!

I now can tell the difference

between Japanese Bonsai and Chinese Bonsai.

Might have to visit again to keep the memory alive !

All of Japan is groomed. Have never seen so much topiary - along the street, in parks, private gardens, car parks, factories, in fact if it grew it was trimmed. They trimmed fully grown trees with cherry pickers - never saw a chainsaw.





The cherry blossoms had finished in Tokyo but were at their best in Kanazawa and Mt Fuji - the majestic mountain, very like Mt Taranaki, showed itself most of the two days we were at its base. It's only climbed two months of the year, not at our time thank goodness.

Bonsai was not evident in many places but we did see some in the temples and religious sites but topiary was everywhere. Perhaps that is the closest most people get to own bonsai.

We had understood that Japan was an expensive country to visit. It wasn't cheap like Asia but felt overall it was on a par with New Zealand and Australia. One thing we did notice was that entry fees to anywhere were particularly reasonable.



On our way back to New Zealand we had a few days in Hong Kong where we visited Chi Lin Nunnery situated on Diamond Hill alongside the fantastic Nan Lian Gardens. This was very much worth the visit and as transport travel in Hong Kong is so cheap it cost us under \$1 to find. The nunnery was full of large size bonsai, many named and had a large rock/stone collection on display of rocks from all over China - they sure have wonderful rocks there, too large to fit in a suitcase.



Hamilton Bonsai Club



Our winter workshop this year saw Dianne Miller and Noel Plowman come down from a wet Kerikeri to a frosty Hamilton to be our guest instructors. Having got accustomed to the warmth of the north Noel was a bit miffed to find frost on the ground!

As usual we met for the workshop at the Waikato Potter's Society rooms. Over the weekend we had twelve club members turn up with trees to work on, and Lindsay popped in briefly to see how the workshop was progressing. Above is a picture of the Saturday Crew.





Noel's first challenge was dealing with Gordon Bowers' cedar. The team is very organised as every tree can be photographed before and after for records.



Sandra Quintal had an older bonsai cedar that had quite a history. It had belonged to Edith Klenner and styled by Dot Kershoff as a full cascade. The tree was hard to manage in this form and needed a make over. Sandra was keen to remove the tail and change it to a slanting style. It was then potted into her own hand built container.



In the beginning: Ann chose this procumbens nana as one of her challenges.

Discussions were had. It is important to fully explore all your options before making a choice of your preferred viewing front. With material such as this direction, trunk and root structure are strong considerations.



This tree had a number of trunks, going in both directions. The foliage needed redevelopment. Ann had to choose the strongest trunk line from the directional movement of the tree and then counter balance it with the remaining branch lines. This was done by removing and shortening branches.

This type of material looks excellent in Moon Rocks, created by Noel Plowman. After the workshop the tree was potted up and I personally look forward to seeing it's development in the years to come.





Peter Mudie brought along one huge totara tree. The trunk line, bark and branch choice were all outstanding. The before and after photographs certainly tell the story.

The boys admire their work while below a redwood tree had decided to grow several new trees from the roots. It ended up making a nice forest planting, or is it a raft?



Bonsai Rewards

The importance of teaching, Dianne Miller (The Editor) reflects on the rewards of sharing her knowledge with others.



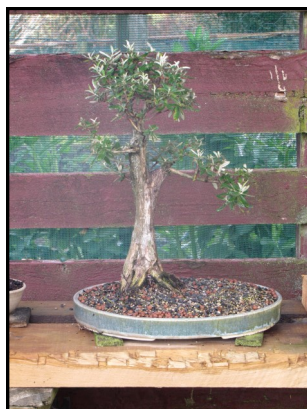
I've been doing bonsai for as long as I can remember and this has its plus side and its minus. I have often said "Learning bonsai takes practice" but how do you know when you've had enough? The other challenge can be to stay motivated. Even though you enjoy your trees, get up every morning and give them a drink how do you nurture your creative side?

When I first started bonsai there weren't very many avenues open to learn. There was no such thing as the internet, very few books but lots of enthusiastic bonsai growers only too willing to give you the benefit of their opinion. This eventually led me down the road of teaching bonsai myself.

When I began this task I had to ask myself a number of questions? What facts does the student need to know? What methods are correct? How can you know that they have actually learnt something? Hmmm. It takes a brave person to put yourself out there as one thing I have learnt in this game is that everyone holds a different view. This is art and we all see things differently.

So one might ask, what is all this leading to? The biggest reward and the quickest way to learn is to teach someone else. I discovered this very quickly. One never stops learning and with bonsai it pays to have an open mind.

Years ago I had the opportunity to hold night classes in bonsai at Hamilton's Fraser High School. This was different from my usual at home classes and brought a number of logistical challenges, class size being one. But at the end of the day it became one of my most reward challenges.





The importance of taking part: Marshall brought along plenty of material to work on at a recent workshop in Hamilton.

Here I met Marshall, who had come along to support her partner and they learnt bonsai together. After the course had been completed both of them joined the Hamilton Bonsai Club and today Marshall is still an active member.

On my way down to Hamilton to be the instructor for the Hamilton Bonsai Club Annual Workshop, Noel and I stopped in to visit with Marshall and it became one of the most rewarding experiences in my life. It was amazing to see Marshall's trees and I was impressed with how over the years a personal style had developed. We all have our own preferences and for Marshall it's group plantings, Suiseki, and mainly using deciduous trees. There were strong influences from other artists and it was obvious that over the years Marshall has embraced her learning and drawn skills and advice from many sources. She has applied them and had great success.

The moral of this story is: Share your knowledge. Give things a go. Get involved with your club. And last but not least: Be brave and do bonsai your way. Remember this is art.

Comments from Marshall: I was a reluctant attendee to Dianne's bonsai course, but by the second week was hooked. Especially in the last three years I feel a lot of progress has been made. My trees give me a lot of pleasure and I thoroughly enjoy the creativity of working with them, reaping the benefits of the seed Dianne planted in my brain twelve years ago, and the doors she opened. Thank you Dianne!



Inspiration

Our Editor Dianne Miller shares with us how inspiration is all around us we just have to look, use our cameras then get creative.



As bonsai artists we need to constantly be inspired to get creative. Fortunately we live in a country that provides inspiration around every corner, we just have to look, or know how to look. One of the greatest gifts of learning bonsai is an increasing awareness of our visual environment. Standard conversation is "Gosh we were driving along the other day and I saw this tree, if only I could have zapped it and placed the thing in a pot".

So how do you capture these

moments? Do you just drive past and remember? Does that image make a lasting impression? Get out your camera. In today's digital age it is easy to record these images to draw on in the future. Are you still asking why? Do any of you ever observe or study a tree from nature and try to analyse how it or why it is growing the way it is? I would like to challenge you to do so. This will make a huge difference to your work and could change a 'so so'



bonsai into a master piece.

I have a favourite bonsai inspiration place, Coopers Beach. At the recent convention Tony Bebb told me my cedar needed to have its shari carved. Part of my response was, "I have not done this yet as I don't clearly understand how it should look". Thus recently a number of trips to Coopers Beach. I would like to share with you my learnings so far.



The wind, rain, sand and the ocean create amazing textures on driftwood. The grain of the wood enhances those patterns.



On Coppers Beach the whole shore line is edged with ancient pohutukawa. I would not like to guess the age of some of these trees. Some are so magnificent they defy belief. The beach is about four kilometres long and to be honest I could spend more than a month studying these trees. Every time I visit I take more than three hundred photographs. Mad? Interesting really as I have visited this place about twenty times and still I click away.



The observations I have made and learnt from are how jins and shari look in nature. You can get up very close to the tree and scrutinize the way the wood tears, the texture of the bark and wood. The root structures are amazing. Examine how the tree holds onto the bank. Witness the balance of the branches and how the tree grows so it doesn't fall into the water. Notice the effects of the environment on the tree structure. Note the direction of the wind and the effects of the ocean.

The biggest thing I have learnt is the importance of direction. Note how the tree grows into the light, how the forces of nature are all in harmony and everything seems logical. When we recreate all this we need an appreciation of why for it to make sense.

Happy observing, recording, clicking and recreating.



EASTERN BAY OF PLENTY BONSAI



Our June get together on 22 June at Colin Churchill's place was the first opportunity to celebrate our "rising star" Sam Brierley's success at the convention at Cambridge.

Among the group was Graeme Bryant, son of Basil and Val Bryant. Basil and Val attended many of our previous conventions. Val's bonsai pots were some the earliest available New Zealand made pots for sale at conventions.

Graeme inherited many of Basil's bonsai and is working to bring them back to top condition.



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Shirley Shirley - Warkworth



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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
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Newstead 2 Bonsai Extravaganza 2006	UK selection display for the Ginkgo Exhibition	John Hanbys Newstead Bonsai	7

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