

BONSAI TIMES



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Volume 15 Issue 04

2021/22





COVER: CHAMAECYPARIS BY SANDRA

BONSAI TIMES

Brings you the inspiration,
motivation and encouragement
to create remarkable Bonsai.



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FROM THE PRESIDENT

New Year's greetings and let's hope that 2022 is better than 2021! There is no harm in hoping.

2021 was okay until we got to August when lockdowns due to Covid became reasonably widespread until mid-December. The national convention in Auckland unfortunately had to be cancelled. The Joy Morton Bonsai Photographic Competition was still able to be held and this was reasonably successful.

My home club the Hamilton Bonsai Club (HBC) had to cancel its September, October, November and December meetings at the Church venue normally used although alternative meetings were organised in November and December at private residences. I assume other clubs experienced similar problems.

The HBC had great difficulties in staging its Annual Bonsai Show. Initially the Hamilton Gardens Pavilion was booked for late September as the Australian World Bonsai Convention 2021 was supposed to be held in Perth mid-October. The HBC show did not eventuate in late September because of Covid 19. A booking was then made for the last weekend in October. This booking also had to be cancelled because of Covid.

Finally in desperation the 18th/19th December was selected as this was one of the only slots available even if it was the last weekend before Christmas. The show was able to go ahead on this date. Auckland emerged from lockdown on the 15th December so this was a blessing. As it turned out the HBC Bonsai Show was the first event staged at the Hamilton Gardens Pavilion for 6 months. This show would have been the largest bonsai event held in New Zealand for 2021.

Aaron Curtis is taking over from Tony Bywater as Editor of the Bonsai Times. Aaron has sat beside Tony for this edition and I understand the next edition, the first issue of volume 16, will be the first to be done solely by Aaron. So welcome Aaron and we look

forward to many more publications of the Bonsai Times. Michelle continues with the assembly and layout of items included in the Bonsai Times.

Tony has been busy with the Bonsai Times, Website and Social Media Options report. You may recall that we received a number of comments from clubs and individuals. He has responded to these in 'Notes from the NZBA Committee' included in this issue of the Bonsai Times.



Les Simpson
President NZBA

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HAMILTON BONSAI CLUB SHOW DEC 2021

Les Simpson

The Hamilton Bonsai Club (HBC) initially booked the Hamilton Gardens Pavilion for late September to avoid the Australian World Bonsai Convention 2021 which was supposed to be held in Perth mid-October. Normally the bookings have to be made a few years ahead such is the demand for this facility. The HBC show did not eventuate in late September because of Covid 19. A booking was then made for the last weekend in October. Again this did not work out. Finally in desperation the 18th/19th December was selected as this was one of the only slots available even if it was the last weekend before Christmas.

The show was able to go ahead on this date, the main restrictions being that masks were to be worn indoors,

social distancing was to be maintained and those entering the building had to produce their Covid Pass.

Several traders could not make it and several people from our own club couldn't either. Auckland came out of lockdown on the 15 December so some of the traders from Auckland were able to make it after all, plus several people from the Auckland Club. As it turned out the HBC Bonsai Show was the first event staged at the Hamilton Gardens Pavilion for 6 months.



Saturday 18th December finally came. Unfortunately, the EFTPOS machine did not! A decision was made first thing Saturday morning that we would have to let people in for free. Normally we charge \$5 per person and with well over 460 people in attendance that was over \$2300 the club missed out on. Saturday morning proved to be a very popular time for people from various clubs to attend. I think this was the allure of the traders and the desire to make sure that the opportunity was taken to snap up the best buys.

The only advertising for the event was via Facebook. As the date was changed several times it was almost impossible to arrange satisfactory advertising. Even Hamilton Gardens were tripped up as there was no bill advertising the show as we normally get on the advertising billboard at the entrance to the Gardens. Most of the traffic was therefore generated by people who were visiting the gardens and happened to see that a Bonsai Show was on.

The people that attended thoroughly enjoyed it as this type of activity has been severely limited for some considerable months.

Winning trees are presented in the Gallery. Les' Photo Challenge - to take a photo of a tree in nature that



Lane Memorial Award - Maple - Martin

inspires you in creating a bonsai - was comprehensively won by Marshall who took out 1st, 2nd and 3rd places with some amazing photographs.

Traders included Pene & Peter Scammell, Sam Brierley, Trevor Gardiner, Ken Wong and Stephen Bailey.

Mention must be made of the huge maple that Martin displayed. It is by far the biggest Bonsai I have ever seen on display in New Zealand. It also was placed on a huge stand. The sheer size made a big impact on the voting for the Lane Memorial Trophy and I understand it won the people's choice award by a large margin.

A big thank you to Martin Walters and Scott Jania who stepped in at the last moment to do the judging of the trees and photos. They spent several hours on the judging and did a very good job. The judging is not easy as you have to compare extremely large trees versus extremely small and all those in between, as well as deciduous versus conifers plus different styles and groups. They gave professional and constructive advice on the trees whilst doing the walk through of those bonsai receiving awards during Sunday lunchtime.

Also a big thank you to Peter M who was the chief organiser of this event for the Hamilton Bonsai Club. The show could not have gone ahead without him. A lot of the stuff we use is stored at Peter and Ann's place. Peter was the main organiser for setting the show up and doing the Covid Pass scanning for people entering the show with some assistance from Ann. Peter is the main liaison with the HCC. Also the person to unlock and lock up the facilities each day plus a number of other duties.



Les Simpson's Photo Challenge

NZBA MEMBERS GALLERY

The Gallery section this issue features winning trees from the Hamilton Bonsai Club Show in December 2021. Readers are invited to send photos of their trees for publication in The Gallery to the editor at nzbamag@gmail.com. Photos may be single photos of a tree, or sets of the same tree for example in different seasons, or at different stages of development.

Please include the common name of the tree, its height and number of years in training. Owner's full names will not be published to protect your security.



2nd Place

Juniper Hollywood/Kaizuka - Martin



1st Place

Chamaecyparis - Sandra



3rd Place

Blue Atlas Cedar - Les



Jeff Richards NZ Native Award
Pohutukawa - Peter S



Lane Memorial Award
Martin



Quintal Trophy for Small Bonsai Set
Martin



Beginners Merit Award

Juniper procumbens 'nana' - Marion



Merit Award

Blue Cedar - Sandra



Merit Award

Pine - Sandra



Merit Award

Scots Pine - Peter M



Merit Award
Shohin Set - Sandra



Merit Award
Larch group - Ann



Merit Award
Black Pine - Peter S

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ON THE WINDSWEPT STYLE FUKI-NAGASHI

Harry van Enkevort

“Is windswept style closer to a true New Zealand bonsai style and story than any other, given our position in the Roaring Forties?” Maybe - but the windswept effect and style is not common in New Zealand bonsai despite being a common sight in our environment, to greater or lesser extremes. Do you wonder why?

Perhaps the windswept look is not to your taste? Perhaps your preference is for your bonsai to reflect and tell the story of more serene environments or different environmental stressors: The guise of tropical and rain forest climes, more temperate or drier climes, harsh winter conditions and heavy snow falls, or the ravages of animals and insects?

Described as a style, windswept is really about the placement and appearance of branches and leaves on ANY of the five traditional bonsai styles - and on single trees or groups of trees. Because the wind can blow on any tree, and trees can grow leaning into the wind.



Here we revisit the theme by attempting to collate the wisdom of experts, sometimes contrary, on how to get that sense of tension, precarious balance and anti-gravity, for success in the windswept style.

The Story - There are 2 basic story lines:

The First: The wind IS NOT blowing now

The image is of a tree subjected to years of winds which, to a greater or lesser extent, have permanently moved, bent and twisted it away from the shape it would normally have grown into. In strong, constant winds, the branches might be swept in the direction of the wind. The tree may be bereft of branches on the windward side and damaged - jins and sharis can add to the effect, whether caused by the wind alone or wind-blown sand and ice.



Chinese Windblown style



Pinus sylvestris, National show winner, 2015. Linda

The Second: The wind IS blowing now

The leaves and the younger, sufficiently flexible branches are being blown in the direction of the wind prevailing at the time. It may be a light or a strong wind, but when it stops, the leaves and branches return to their original positions. The image is a freeze frame and is popular in some overseas countries (such as China) but is rarely seen in New Zealand.

Both stories can be combined and varied, perhaps also adding the effects of periods of growth not impacted by winds, or when the younger and shorter plant has been sheltered by a wind break.



Lindsay Muirhead

The choice of tree:

Conifers work well for the permanently windswept look (Story Line 1) where the wind is not blowing at the time - ever tried wiring needles? Trees with shorter needles and smaller leaves work best, particularly in the more dramatic stories. The foliage should be sparse, not too bushy and not lush, as space is important: Note foliage can be taken out!

Broadleaf and deciduous trees work well for Story Line 2 where the wind is blowing now. Broadleaf trees should have many twigs and remember, if in leaf, you may need to wire leaves and leaflets!

Look for a nebari of sturdy roots, a good trunk line and a branch arrangement that fits and is in empathy with the direction of the wind. A tree that has most of its major branches on one side of the trunk may or may not make good starting material.

Growing your tree:

Use the clip and grow (Lignan) method if your vision for the future requires angular and zig zag effects in the branches and ramification. Use less sharply directional methods for softer wind and bow-shape effects or where the wood and growth is more pliable.

Styling your tree:

The normal guidelines apply - a nebari of the right root structure and strong roots to anchor the trunk, the style has front and back branches to give depth, and a triangular profile. As a general guide, a horizontal trunk does not look so good. The trunk and branches can grow into the wind for some distance from the ground and for smaller parts within the tree.

Rhythm and repetition in branches helps create the windswept effect. However, too much will be boring and counter to the story of fighting the wind and enduring. Branches growing against the wind should angle back

sharply with the direction of the wind and can cross the trunk.

Arrange the ramification and the foliage to convey activity and attitude - as opposed to static majesty:

- Angle upwards those branches forced back in the direction of the wind. The twigs and new growth on those branches should also grow more upward than on the other branches in the blowing wind story. Bottom buds develop when top buds are damaged so don't necessarily cut off the ramification growing from the underside of the branches.
- Keep the new growth from growing upwards and encourage the ramification by cutting the upward growing bud to stop the natural tendency to reach for the sun. Allowing the bottom buds



Buxus sempervirens. Courtesy of Joy Morton

to develop gives the ever-extending growth.

Foliage pads should have rounded edges horizontally, and a rounded shape vertically (like an aeroplane wing viewed end-on).

The foliage closest to where the wind is coming from should be more sparse - this is where the wind will be strongest in the tree. Wind burn may cause the loss of leaves at the growing tips.

You will need wire particularly for Story Line 2 where the wind is blowing. To represent gentle winds the branches should not have too much movement and the twigs should go downward. The stronger the wind blows, the more movement there should be in the branches and twigs and these should grow upward like a broom form - strong winds actually have an upward pull effect!



Pinus Mugo. Courtesy of Ken Bain




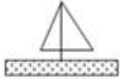

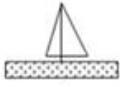










Consider using the **Beaufort Scale of Wind Speed** and the **Griggs-Putnam Index of Deformity** to help you align the story, the wind speed and just how much impact your tree should show in its branches and ramification from the wind.

Both scales are historical wind speed indicators. They were once commonly used by architects and engineers (particularly for wind power interests) to estimate wind speeds from the degree of permanent deformation, or “flagging” of the local trees, commonly conifer and evergreen trees. It was also noted single, isolated trees usually show more flagging than a group of trees of equivalent height.

To maximise success, use pencil sketches, photoshopped photographs, plasticine and pipe cleaners! Look to nature; scrutinise in detail those windswept trees of other people’s you particularly like.

Eliminate contradictions to the story and reality in your tree and its planting. Feel the wind and the endurance. Maintain the balance and grace in the tree.

The Griggs Putnam Index of Deformity:

O			No Deformity	No Significant Wind
I			Brushing and Slight Flagging	7-9 Miles per Hour
II			Slight Flagging	9-11 MPH 4-5 m/s
III			Moderate Flagging	11-13 MPH 5-6 m/s
IV			Complete Flagging	13-16 MPH 6-7 m/s
V			Partial Throwing	15-18 MPH 7-8 m/s
VI			Complete Throwing	16-21 MPH 8-9 m/s
VII			Carpeting	22+ MPH 10+ m/s

Beaufort Scale:

0-1mph Smoke rises vertically.

2-3mph Direction of wind shown by smoke drift, but not by wind vanes.

4-7mph Wind felt on face; leaves rustle; ordinary wind vane moved by wind.

8-12mph Leaves and twigs in constant motion; wind extends a light flag.

13-18mph Raises dust, loose paper; small branches are moved.

19-24mph Small trees in leaf begin to sway; crested wavelets form on inland waters.

25-31mph Large branches in motion; whistling heard in power lines.

Potting your tree

Consider growing your tree on a rock or mound to enhance the image and story. Shallow pots (oval), crescent and semi cascade work best except if you have a very heavy trunk. Slabs (flat or crescent) also work well.

If the wind in your story and image is very strong it could blow away the soil. In that case, use pebbles to dress your soil. Use lichens instead of moss.

Position the tree towards that side of the pot from which the wind is coming so that the branches and branchlets are being blown over the leeward, empty part of the pot. John Naka suggests that in some stories, such as wind coming off an ocean, the tree(s) can be planted to the leeward side of the pot but other commentators say that while planting to the leeward side may be evocative, it is not balanced artistry

and perhaps even grotesque. I suspect it could work if the potted tree is part of a larger environmental landscape, whether in a single pot or using pots joined side by side to make a two-part landscape as I have seen put together by some demonstrators.

Presenting your tree:

Pay attention to the balance of the whole image - the tree, the pot, the placement of the tree, the tension it represents and shows.

If you use a companion plant, it must be in keeping with the story and the image e.g. if the wind is blowing (Story Line 2), best not to use a grass!

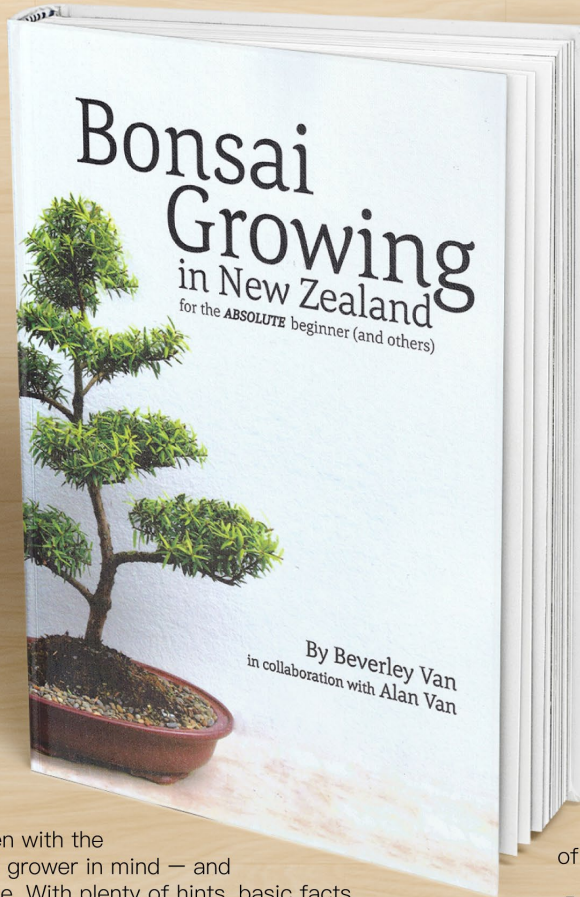
Why not give it a go? Take a look at some of the splendid bonsai in the image galleries online to be inspired!



Pinus mugo. Suthin demo at the Hamilton convention, 2019

Bonsai Growing in New Zealand

By Beverley Van
in collaboration with Alan Van



This new book has been written with the new-to-bonsai grower in mind — and others of course. With plenty of hints, basic facts, case histories, and plenty of illustrations, this book also explains how some of the author's own bonsai were created. Written for all New Zealand enthusiasts but especially for those about to start growing bonsai, this is going to be the perfect addition to everyone's bonsai library.

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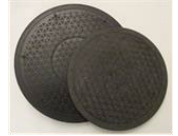
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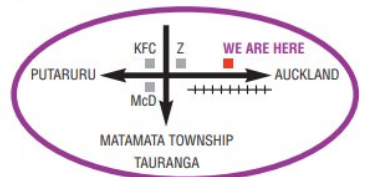


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KAHIKATEA / DACRYCARPUS DACRYDIOIDES (NZ WHITE PINE) AS BONSAI

Malcolm Potts

A swampy paddock near Granity in Westland, containing approximately 1.3million Kahikatea seedlings was the birthplace of my enduring romance with the species Kahikatea/ Dacrycarpus dacrydioides. A handful of those seedlings, scooped out in 1984, in the fulness of time became my bonsai “trademark” (bottom left) which has been published and republished in all sorts of places. The group is now in a much larger pot (top right) made by a clubmate.



Kahikatea group

Conventional wisdom says Kahikatea prefer wet feet, but foresters growing these trees in production plantations do not agree. They say Kahikatea will tolerate swampy conditions but grow best on sloping ground with, like all trees, adequate moisture.

My experience is that “standard” bonsai methods – soil (“substrate” if you must), watering, feeding and repotting - work well for growing Kahikatea as bonsai. In fact, they are very forgiving trees, budding back readily, and growing actively. They are naturally formal upright and certainly resist any slanting style attempts. On the other hand, they readily accept rafting and enjoy group plantings.





Kahikatea raft



Grafted Kahikatea seedlings

Kahikatea, the tallest tree in our bush, is one of several NZ native trees that have a distinct juvenile stage. In their case the foliage is the big difference – juvenile fernlike leaves, which are mainly quite brown for most of the year and are not gradually replaced by the adult green scale-like leaves until the young tree reaches about 4 metres in height. As bonsai culture does not normally allow such tall growth, the juvenile form persists, with only small shows of green colour around spring/summer. Hence, most Kahikatea bonsai, whether groups, singles or rafts have juvenile foliage. As they are very apically dominant, it is important to remove most of the many buds continually sprouting from the apex, otherwise an unsightly knob quickly forms.

In 2002, I was looking for ways around the very slow improvement in trunk width. Any adult branch suitable for air layering that I could spot was always far out of reach, requiring at least a cherry-picker machine or something taller. As an alternative, by binding seedlings together with grafting tape, after removing slivers of bark between them, I was hoping they would graft together and maybe achieve that “ropey” look of really old trees. Photo at left taken in 2015 shows the eventual result, but I have to tearfully admit this tree is since deceased through no fault of its own...!

While that experiment was progressing, the late Leo Jury and I were trying to raise cuttings from adult Kahikatea trees. Sadly, serious illness overtook him before we got very far but I persevered and, by March 2011 I was able to bind up some of my successful cuttings into a group, with reasonable success. This time the bases were tied down horizontally so that they had to bend to the vertical, initiating spread nebari (photo right).

However, I made a mistake by binding them around a normal juvenile that grew just fast enough to prevent the circle of trunks from fusing together.

Having killed off that inner juvenile after a few years, I am reasonably happy with the result so far but still have some repairs to complete. If you want to try this, I think the more usual wire frame (that I had overlooked) would be more effective. The aim with these efforts has been to replicate specimen trees out in the open, rather than the extra-tall trees in the bush whose canopies are somewhat dictated by their neighbours.



Grafted Kahikatea rooted cuttings around a juvenile.

Photos below, taken at a club workshop in 2011, show the dramatic difference between juvenile foliage (the initial seedling experiment) and adult foliage produced by cuttings.

The bottom right photo, taken in January 2022, shows a lot of adventitious branches, tied back for a photo of the trunk, but maintained for some years to assist with trunk thickening. The advent of releasible/

reusable cable ties has been a boon, for they can be easily moved to avoid eating into the bark. There is still work to be done here but I think this tree deserves to move into something better than a training basin this year.



Left to Right: Juvenile foliage from seedlings; Adult foliage from rooted cuttings; 11 years later.



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ABS Club President: Matt Hutson

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Lindsay Muirhead (middle), at the Europe Top 30 Bonsai Show.

THE LINDSAY MUIRHEAD TROPHY FOR BEST OVERALL SUISEKI

The Editor from material supplied by Lindsay Muirhead

The Lindsay Muirhead Trophy for Best Overall Suiseki was first awarded in 2019.

Lindsay's fascination with bonsai started when he attended Gardenz in Christchurch in 1995 when he was living in Timaru, and bought a juniper from Joy Morton. When he moved to Christchurch in 1997 he joined the Christchurch Bonsai Society, then later the Avon Bonsai Club as well.

He thinks his first convention was Dunedin in 2001 and then when NZBA was formed at the New Plymouth convention, Tony Bywater of the Christchurch Bonsai Society suggested that he stand for the committee. That was the start of his involvement with NZBA. In 2008 he became President

until he retired in 2018. Along the way, he was also made a life member of NZBA.

Over that time he was president of the Christchurch Bonsai Society, Avon Bonsai Club and Auckland Bonsai Society. From 2009 to 2018 he was an international consultant with the WBFF representing Australia and New Zealand.

Of the many highlights of his involvement with bonsai, the one that stands out for him was being invited to France to be one of five demonstrators representing five continents of the world where they put together a very large group of collected firs out of the French Alps. This was at the Europe Top

30 Bonsai Show, celebrating the 100 year anniversary of the end of World War 1. Over 120,000 people went through the show during the week.

Lindsay became interested in suiseiki after he found a stone up the Dart Valley, with a clear image on it of a bonsai in a pot. This stone has won the trophy for the Best New Zealand Stone donated by Bob Langholm and Simon Misdale twice. When he was in the UK in 2006, he got several very nice suiseiki from his good friend Craig Coussins in Glasgow – they did a deal, paintings for suiseiki!

The suiseiki trophy is “a nice bit of marble pounamu which I purchased at an Avon meeting many years ago”. While he always appreciated the trophy donated by Bob and Simon for the Best NZ Suiseiki, he felt there needed to be a trophy for the best overall suiseiki as they are one thing we can import into NZ. “I feel more should give it a go!”



Collected Fir group from the French Alps

Lindsay was also a co-donor of the NZBA Shohin Award. “I have a great love of shohin bonsai, and feel it is still underrated in NZ. That was one of the reasons for the Shohin Trophy.”

“I am very happy that we got the national show up and running. It was my idea originally and to win it one year was a great honour, and also to pick up merits in all except the last one I entered after I had sold most of my trees.” As to the future, he is still very interested in shohin and has started again since his move to Australia - about 40 trees so far! He has not joined a club yet as most have not had meetings thanks to COVID but will be joining this year.

“I feel the art of bonsai backs up my art side with my painting and fine art photography.”



NOTES FROM THE NZBA COMMITTEE JANUARY 2022

The NZBA committee has not met since publication of the last issue of the Bonsai Times so this Notes reports on on-going business of the committee.

Proposals for Bonsai Times, Website and Social Media

The proposal for increased coordination between the Bonsai Times (BT), website and social media has been circulated to all clubs and individual members of the association. Feedback has been received from 10 clubs and 6 individuals.

Generally feedback supported the proposals, in particular the proposals to increase activity on Facebook to lift the profile of clubs, NZBA and BT; to change the clubs-only page on the website to a “members-only” page; to split individual membership between membership of the association and subscription to a hard copy of BT; and to make BT available as a .pdf by email.

There seemed to be some confusion over whether individual members will still be

able to get a hard copy of BT. Members will still be able to receive a hard copy if they wish and the indicative cost of membership PLUS subscription to BT suggested in the proposal, together equal the current cost of a subscription to BT. The cost of receiving it by email – i.e., through membership of the association - will be lower since there is no cost of printing and distribution. As always, any changes in the future will depend on a proper analysis of costs and ratification by clubs.

The question was raised as to whether clubs would get an electronic copy which they could then circulate to their members. There is no intention at this stage to change the current arrangement with clubs; “membership” of NZBA is different for individuals and for clubs – currently membership for individuals and subscription to BT are essentially the same thing, whereas clubs pay a capitation as members but pay a separate subscription for a hard copy of BT. This will likely continue; it is not intended that clubs will receive an email copy of BT but if they wish to receive a hard copy, they would have to pay the subscription, as now.

The other major issue raised in the feedback concerned moving the photo galleries to the member-only page. It was noted that “they’re a strong tool in

generating interest in the hobby” and one respondent felt the photo galleries should remain public to entice people to want to join. Others suggested that while the full set could be limited to the members-only page, it would be important to display “a wide variety of photos to pique the interest of different people”. There is clearly a trade-off here. We want sufficient photos on the public page to pique people’s interest but not enough to stop them wanting to look at other photos - and joining NZBA to do so. The final proposal is likely to include a small change in this regard.

Some other issues were raised which are not explicitly related to the main thrust of the proposal and will be/have been considered by NZBA separately. These included voting rights of individual members and the policy over personal information available through the Facebook page.

On the latter, there were a number of respondents who expressed concern both from a personal security perspective regarding Facebook use and in particular regarding the proposal to share posts with the Bonsai NZ Facebook page.

There is no suggestion that members must access the Facebook page, or indeed that the majority of the benefits of membership accrue through accessing the page. The primary benefits (receipt

of the newsletter and BT, and access to the member-only page on the website) do not require Facebook. Some current news items may be posted to the Facebook page but not appear on the website or in BT but material of a more enduring nature as well as notice of current activities will appear in the newsletter and/or BT and on the website.

There is also no suggestion that personal contact details will be available on Facebook. The suggestion is that clubs share their posts with the NZBA and Bonsai NZ Facebook pages. As long as clubs do not put full names or personal contact details on their Facebook posts, they won’t appear on posts that are shared. If clubs are putting these details on Facebook posts, then unfortunately they are already available on Facebook – and we respectfully suggest you don’t do it! Note also that it is BT policy NOT to print owners’ full names or locations with photos of trees – unless the owners request it (which some business owners do). Note also that club contact details are currently available on the public page of the website in the back issues of BT – this proposal would remove those to the members-only page and contact with clubs will be confined to the current [anonymous] links.

Finally, feedback received included an offer from the administrators of the

Bonsai NZ Facebook page to assist in whatever way they can to accommodate what NZBA is trying to achieve with the proposal – for which we are grateful.

A summary of feedback has been prepared by the original proposers and circulated to the committee and will be discussed at the next committee meeting along with the next steps in implementing these changes. We are aware that they will require changes to the administrative rights of individuals on Facebook, including representatives of clubs. An amended proposal will be forwarded to all clubs to be voted on.

Bonsai Times

As always we are looking for your club reports, articles, letters and questions as well as photos for the gallery, so please send directly to the editor at nzbamag@gmail.com. If you want any further information contact the NZBA secretary.

The annual subscription for BT volume 16 was due on 1 September. If you have not already done so and you wish to continue to receive this magazine in 2022, please make payment as soon as possible.

ROBERT LANGHOLM

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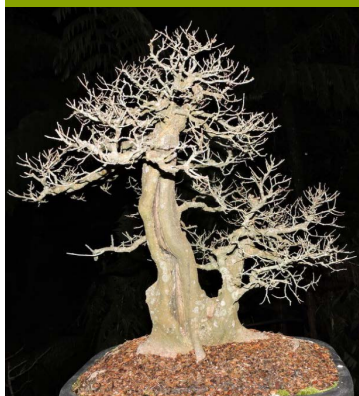
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CLUBS

Auckland Bonsai Society

President: Matt Hutson
aucklandbonsaisociety@gmail.com

Secretary: Ross Phillips

Meetings: 2nd Thursday 7:30 pm,
Auckland Horticultural Council,
900 Great North Road,
Western Springs, Auckland.

Avon Bonsai Society

President: Jane Bodle
cluckmed@yahoo.com

Secretary: Alison McIntosh
alisonmc99@gmail.com

2/15 Celia Street, Sumner, Christchurch.

Meetings: 2nd Monday, 7.30 pm, The
Kiosk, Christchurch Botanical Gardens,
Rolleston Ave, Christchurch.

Bay of Plenty Bonsai Society

President: John Vercoe
jvercoe@xtra.co.nz

Secretary: Sue Vercoe
07 572 4345

Meetings: last Sunday

Blenheim Bonsai Group

John Simpson - 029 4783 464

Rod Wegener - 021 755 100

Ainsley Vincent - 03 5728335

Meetings: 2nd Sunday, 1:00 pm
Islington Gardens, Blenheim

Bonsai Study Group

Bob Langholm - 09 629 3362

bonsaiville.nz@gmail.com

41 Taumata Road, Mt Albert, Auckland

Christchurch Bonsai Society

President: Wendy Gibbs

Secretary: Sandra Martin
chchbonsai@yahoo.com

Meetings: 2nd Wednesday, 7:30 pm,
Cotswold Preschool, Colesbury Street,
Bishopdale, Christchurch.

Eudai Studio and Bonsai School

President: Sam Brierley - 07 307 8483

eudaimoniabonsai@gmail.com

18 Rambler Drive, Whakatane

Meetings: 1st Sunday pm,
phone for details.

Franklin Bonsai Club

Gerry Boy - 021 0236 1499

gerry2013@yahoo.co.nz

Gore Bonsai Society

President:

Sarah Baldwin - 027 508 8739

Secretary: Lisa Anderson

beak.lisa@gmail.com - 03 207 1856

Meetings: 3rd Saturday or Sunday after
Phone for details of time and venue.

Hamilton Bonsai Club

President: Peter Mudie

pkmudie@gmail.com

Secretary: Gordon Bowers

- 07 868 6787

Meetings: 2nd Sunday 2.00pm,
St Francis Church Hall, 92 Mansel Ave,
Hamilton

Kapiti Bonsai Club

President: Eugene Ferreira, 021 0248 8887
Secretary: Paula Rowe - 027 354 1312
Meetings: 7.00pm, 2nd Monday, Location varies, email kapitibonsai@gmail.com or message Facebook group to confirm.

Kenzo Bonsai

President: Martin Walters - 021 629 192
enquiries@walterselectrical.co.nz
Secretary: Sarah Walters 021 917 086
sarahc74@hotmail.com
Meetings: 1st Sunday of the month, Chatswood

Manawatu Bonsai

President: Greg Tuthill
manawatubonsai@gmail.com
Meetings: 3rd Tuesday, 7:00 pm, PN Community Leisure Centre, 569 Fergusson Street, Palmerston North

Nelson Bonsai Club

President: Mark Poulter - 021 261 3329
mpoulter14@gmail.com
55 Templemore Drive, Richmond, Nelson.
Meetings: 1st Monday, 7:30 pm, members house (Apr to Aug); Stoke Garden and Landscapes, 59 Saxton Road (Sept to Mar).

New Plymouth Bonsai Club Inc.

President: Stuart Skene
stuartsk.20@gmail.com
Secretary/Treasurer: Nicola Stevenson
Nicola@omahanui.co.nz - 027 464 2022
Meetings: last Sunday, 1:30pm, The Royal New Zealand Foundation for the Blind, 131 Vivian Street, New Plymouth.

Otago Bonsai Society

President: Lynn Slobbe - 03 453 4551
Secretary: Jo Douglas
bonsaiotago.obs1@gmail.com
Meetings: 1st Tuesday, 7:30 pm, Mercy Hall 42 Macandrew Road, South Dunedin, Dunedin.

Rotorua Bonsai Club

President: Selwyn Hatrick - 07 348 5353
selwyn_h@slingshot.co.nz
Secretary: Rick Merrington
rick@gargoyles.co.nz - 07 347 4065
Meetings: 2nd Sunday, phone for details

South Canterbury Bonsai Society

President: Dave Geddes - 027 616 0172
Secretary: Wayne McLay - 03 684 5768
wayne-mc2@xtra.co.nz
Meetings: 1st Wednesday (February to November), 7:30pm, Arts Centre, Gleniti Road, Timaru.

Wellington Bonsai Club

President: Steven Yin - 022 416 198
Secretary: Brenda Cooper
PO Box 30-621, Lower Hut 5040
info@bonsai.org.nz
Meetings: 1st Sunday (except January), 1:00 pm, Hutt Valley Tramping Club rooms, Philip Evans Reserve, Birch Street, Waterloo, Lower Hutt



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BONSAI TIMES