

BONSAI TIMES



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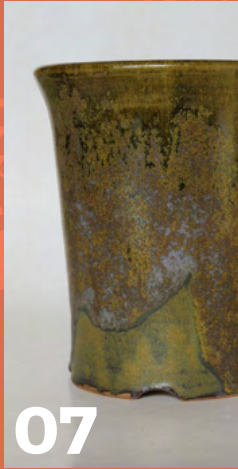
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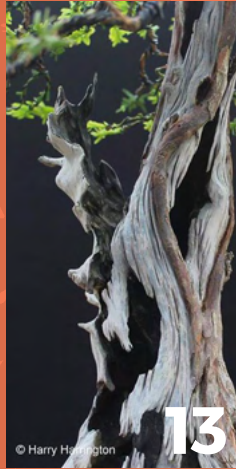
Cover: Mugo Pine by Tony B

BONSAI TIMES

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



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PAYMENTS

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Please include your name/club as reference and advise the treasurer of your payment.

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FROM THE PRESIDENT

Greetings! The AGM took place on Monday the 31 October 2022. There were no hot issues, but as we are an incorporated society, we are required to have an AGM each year and are required to submit the minutes and financial statement to the NZ Companies Office. Our current rules also require us to have a quorum of 50% of member clubs present.

At the AGM, Tony Bywater (Vice President) was re-elected to the committee and Aaron Curtis (Bonsai Times Editor), Arthur Park (Fees Treasurer), and Michelle Whimp (Social Media Manager, plus Bonsai Times set out) were all elected on to the NZBA committee. I was very pleased to see all these people elected on to the committee as we could not do without them.

One of the issues I verbally reported on at the AGM was changes to the Incorporated Societies Act which was passed into law on the 6 April 2022.

The 2022 Act is intended to make incorporated societies more robust, assist with self-governance, provide constructive options when disputes arise and align officers duties with those in the Companies Act. All incorporated societies are required to re-register between October 2023 and April 2026.

Re-registration involves filing a constitution that is compliant with the new Act. Currently NZBA has a set of rules but not a constitution.

What this means for NZBA, is that a constitution is required to be prepared which complies with the new 2022 Act. We have set up a sub-committee to look at this and engaged the services of Brian Ellis, the past secretary of NZBA for many years, who has some expertise with constitutions now required by the new Act. Once the constitution has been finalised, to the satisfaction of the NZBA committee, it will be circulated to all clubs for their approval.

Tony also produced a report on Wilding Conifers. Currently the Christchurch club is in consultation with Environment Canterbury regarding the use of wilding conifers for bonsai.

Another topic raised in general business at the AGM was stolen bonsai. This was very topical as the Bay of Plenty Bonsai Society reported a few days previously that bonsai had been stolen recently from a member in their club.

The discussion that followed revealed that there were things individuals could do, things that clubs could do and things that NZBA could do to help reduce this risk. It was noted that an article had been published in the Bonsai Times Volume 15 issue 03 'Security Systems for your Bonsai.' NZBA agreed to look into this issue further and report back.

The new form of Individual Membership introduced as at the 1 September this year looks to have been very successful. Whilst the numbers who want a hard copy of the Bonsai Times has reduced, we now have a new category of individual members that just receive a PDF copy. Adding these two categories together our overall number of individual members has increased.

Les Simpson
President NZBA



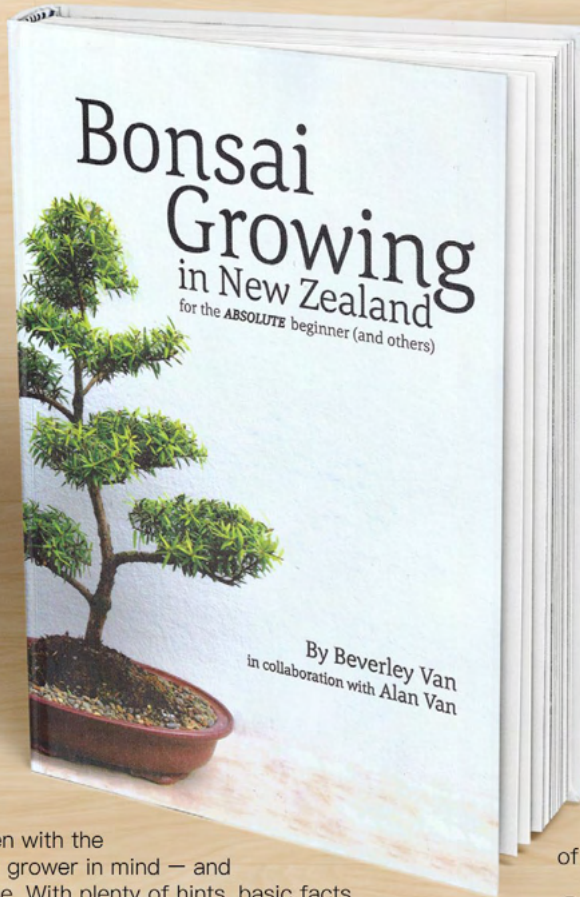
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See the best trees from around the country, get the latest information from the NZ Bonsai Association, and see updates from NZBA affiliated clubs in one place.



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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CERAMICS, GLAZES AND FREEZE/ THAW DAMAGE

Selwyn Hatrick

I am quite new to the art of bonsai and the making of bonsai pots. My experience in making pottery, however, goes back a long way.

In 1975, I attended a term of pottery classes. The teacher, on reflection, didn't have much depth of knowledge, but I feel deeply indebted to her as she started my fascination of making pottery. What we learned was limited. Most of what I now know has come from a lot of reading and research, and the making of many mistakes.

I have, over time, owned various kilns, both gas and electric. Currently, I have two electric kilns, but the most interesting one I fired during the 1980's, making domestic pottery. It was approximately 35 cu.ft. volume and was home built. It had a personality of its own. When fired, it roared, snorted and made all sorts of interesting noises. That kiln produced many loads of fine domestic pottery which was sold through my brother's market garden shop (Pukeroro Gardens) just north of Cambridge. I still have a casserole pot from that kiln. It has had a lot of use (and abuse) over the years, yet it still looks just



Selwyn with a pot in progress.

as pristine as the day it was unloaded from the kiln, demonstrating the resilience of well made craft pottery.

After the Lange/Douglas Labour government had completed its reforms lots of cheap ceramics from Asia hit the markets. That was the death knell of a thriving pottery craft mania that thrived through out New Zealand. Following that, my pottery activities were somewhat limited until I took up teaching pottery for the Rotorua Potters Group, lasting right through to 2020. Through this prolonged involvement with pottery, I learned a lot about clays, kilns and pottery in general. I don't consider myself to be an expert. There are many in this country who know more than I do.

Let's talk about clay.

Most clay that potters use is often made from a number of materials, with natural clay only making up about half of the total weight. The rest of the materials contribute to control of the qualities required of the clay, such as plasticity, shrinkage on drying and firing, maturing temperature when fired, just to name a few. Clay contains silica. The higher the maturing temperature, the more silica is contained. When silica is combined with sodium and calcium (present within the clay mix) glass-like structures are formed as the temperature in the kiln climbs to the maturing temperature.

This process is called vitrification. The degree of vitrification is one of the vital characteristics that determine how much water can be absorbed into a bonsai pot. This is of particular interest to those of you who live through heavy winter frosts. More on that shortly.

What about glaze.

Glaze is glass, similar to window glass. The main distinguishing factor is that glaze contains alumina (aluminium oxide) which makes the glaze more viscous. When melted the glaze is more like thick treacle. It moves slowly down vertical surfaces (so that it stays on the pot), unlike window glass which would pour off more like water. Glazes also contain metallic oxides for colour and other ingredients that influence surface texture, opacity, etc. At earthenware temperatures of up to about 1150°C the



glaze layer is a distinct layer that sticks to the pot. At higher temperatures (say 1200°C and above) the attachment is much different. If such a pot is cut in two, the cut surface polished and viewed in cross section microscopically it is impossible to determine where the glaze and pot surfaces start and finish. It forms an intermediate zone that is neither totally from the pottery body or from the glaze. The glaze and body of the pot are one. It is at these temperatures that our bonsai pots are fired to.

The appearance of glaze on a pot is in some cases, partly determined by the properties of the pot itself. It is not difficult to imagine that a transparent glaze over a dark body will look dark. However, in some cases an opaque glaze can take up some minerals from the underlying ceramic pot, influencing the colour of the glaze. As an illustration, see the two pots *above*, where one glaze has been applied to two pots made from

different clay bodies. Some clays are less accepting of a glaze than others (*below*). Both pots have exactly the same glaze. The bottom pot shows where the glaze on melting has peeled back like water on a glass surface. This effect is known as crawling. On domestic wear this would be unacceptable, but for bonsai I feel that it provides a very interesting unpredictable variation.

When I began making bonsai pots, I was offered very sound advice by Tony Bebb. The design of my oval pots reflects this. They are of a simple design. Rims are not thick and are slightly flared. Feet are shallow, not clunky. Mostly, glazes are matt. Of particular interest was the discussion we had on water absorption.

He pointed out that high quality imported bonsai pots had minimal absorption contributing resistance to frost damage. It made good sense to me, and still does. I will remain ever grateful to Tony for his advice. This encouraged me to seek out water absorption data for commercially made clays where available. I was interested to

find that most midfire and stoneware clays had absorptions ranging from 1-4% by weight. Earthenware is often 8% or more. This got me to thinking about terracotta planter pots that I have possessed for 30 years, and have not cracked.

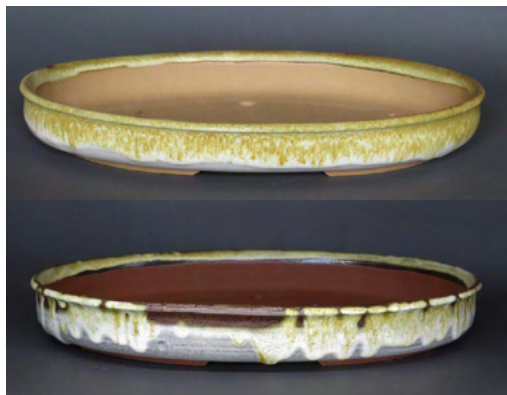
There had to be more to this water absorption topic, I thought.

Being very curious, I did my research. I came across an article by David Scott Smith, an Associate Professor of Ceramics, Salisbury, Maryland, USA. It was most interesting, so I contacted David. We exchanged a number of emails and he granted me permission to use his articles, parts of which I will quote.

He said: *“Back in the 1990’s I had a small ceramics business that specialized in tile, fountains, lamps, other decorative indoor and outdoor wares. Early in my career I submitted a proposal for a large tile mural that would have decorated the exterior of a children’s hospital in Washington State. The tile design I proposed would have been constructed with two completely vitrified clay bodies.*

My proposal was rejected by a slim margin. I now realized I probably dodged a bullet. I believe the finished mural would have been very lovely, at least until a couple of winters had caused it to disintegrate.

If clay is vitrified, it has been fired to the ideal temperature, the glass-formers in the material have done their job, and the ceramics will no longer absorb water (if you fire the clay hotter it will start to deform,



bloat and eventually melt). Like most ceramic artists, I mistakenly believed that completely vitrified clay was impervious to damage caused by exterior freezing and thawing conditions, because water was not able to enter the material, freeze, and expand. Unfortunately it is one of those theories that looks good on paper, but in reality can be quite different”.

David went on to describe how he continued to use those two clay bodies for a couple of years. He tested them by sitting a fountain made from both clay bodies (unglazed) filled with water on a table top for weeks. There was no evidence of the table cloth getting damp. He said it took a couple of years of painful experience to realize the error in his thinking. He had, in one instance, created a large bird bath made for a customer who left it out for the winter. It had disintegrated after the first two hard freezes. To rectify this with new pieces, he soaked them in commercial water sealant. They still disintegrated after a couple of winters.

So, what do we learn from this? We need to realise how destructive even the smallest amount of trapped water can be in freezing

temperatures. The force of expansion of freezing water is enormous! So, why do some vitrified bodies withstand freezing temperatures while others do not? And why do structures made of ceramics (roof tiles, bricks, terracotta pots) not suffer the same fate? Red building bricks and roof tiles absorb water, so it shows that it is possible to design ceramics that will withstand the freeze/thaw cycle.

The answer to this lies with a ceramic that will both absorb and expel water. All pottery is porous to some extent. If the pores allow the freezing water to vent its way out from within the body during freezing there will be no problem. It is not hard to see how these findings relate to bonsai pots.

When I started marketing my bonsai pots on Facebook, I was asked if my pots would survive hard Southland frosts. I replied that I believed that they would. I had already tested them by placing a few in a part of my garden that gets the most frost. Over three winters none had cracked and they all rang like a bell when given a flick. But, few of our Rotorua frosts compare with those that occur in Southland. Further investigation was required.





My pots are fired a little past the maximum recommended temperatures for each of the three clays that I use. This makes sure that they are vitrified as fully as they can be. Three of my pots, each made from different clays, were removed from a kiln firing, weighed and then placed in a basin of water for 24 hours. The pots were then removed, surface water was padded off and then weighed. Two of the clays absorbed slightly less than 1% water, and the other 2%. These are reasonably low to average absorptions, but not as low as for some highest quality Japanese pots.

The next step was to expose my three pots to a series of "Southland frosts." Firstly, I boiled the pots for 2 hours to make sure that they had absorbed as much water as possible. After cooling they were then placed in the freezer (about -14 degrees Celsius) overnight, then removed and allowed to thaw to room temperature. On removal from the freezer I noticed that there was an even thin layer of ice formed like fine short hair. I took this to be ice extruded from the fine pores of the pots. The pots were then allowed to soak until the evening, were padded dry and placed in

the freezer until the next morning, removed and thawed. This process was repeated for another 13 days and nights. They were then allowed to dry for a few days. Each pot was given a flick. They rung like bells, so it was unlikely that any cracking had occurred. While this is reassuring it isn't the same as pots being exposed to winter frost for many years.

So, what can we take away from this?

I cannot put it better than David Smith, who said: "*Why doesn't vitrified ceramic survive freezing? First we need to realize just how destructive the smallest amount of water can be. If trapped water freezes in ceramic, no matter how miniscule the amount, it will expand and break the ceramic. The reality is it is impossible to ensure that zero amount of water will invade the small nooks and crannies that exist in all ceramic objects.*"

I know that, traditionally in bonsai, the belief has been that pots that absorb the least water are the pots that are less likely to fall victim of freeze/thaw cracking. While this may be the case it is not necessarily the low water content that is the reason. The reason clearly is that these pots have the ability to vent when water inside freezes. If these high quality pots were fired higher to full vitrification they would probably become susceptible to freeze/thaw damage.

I hope this article has been interesting and informative. If you have any related questions I will be delighted to try to address them. If you disagree with what I have written, even better! I love a good animated discussion.



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Free styling advice**

Contact us. First meeting is free!

ABS Club President: Matt Hutson

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Yew deadwood, photo by Harry Harrington.

PROTECTING THE STRUCTURE OF YOUR BONSAI

Steve Loveridge

In bonsai we work hard to take the best care of our trees we can. There are times when as a preventative measure we need want to protect the inner structure of the tree, whether that be from natural/created Jin/Shari, broken branches, or rotten areas etc.

One way to provide this is with a “preservation treatment envelope”, using “Metalex Timber Preservative Clear” carefully applied to surfaces. This is not an advertisement for the product but rather I’m trying to help people understand what it can do.

“Metalex Timber Preservative Clear” is a zinc based naphthenic acid solution (aerosol/ready mixed/ concentrate) that provides protection to your trees and

any exposed timber. It can provide the following protections including UV, anti-fungal, insect, water ingress, and the hardening of exposed wood structures (relative to unexposed wood). Whether you choose the clear (zinc) or green (copper) they will work equally well, but obviously the green stains the wood you are trying to protect.

Possibly, the simplest way to explain how the product works is that it penetrates the wood, providing a protective layer (depth of penetration depends on the products ability to penetrate the timber) that fights against the degradation of the natural environment. It has some natural cellulose waxes in the formulation that also provide an effect outer protective bandage to the surface, which I liken to wrapping the cellulose fibres in a neoprene wetsuit for that added protection.

When applying Metalex Timber Preservative, I have found it excellent in applying where there are areas of natural insect attack or rot that I wish to preserve for the future character of the tree.

I tend to use the Metalex Aerosol as this is easy to use and store after. I spray an amount of the aerosol into a cut down container so that it is a liquid, then paint on from there, this way I don't have a lot of wastage, storage of the aerosol is simple, and clean-up is minimal.

I generally apply two coats, 24hours apart. It should be noted that surface will feel tacky for the following couple of weeks following treatment, but this will lessen as time goes on, especially when exposed to the sun.

I have used this successfully on timber that has had borer, wood worm, and areas of wood rot. Boring insects will not eat through wood that has been treated with Metalex. Areas that have had wood rot, I have cleaned out the worst of the

rot (as some areas I have wanted to retain the rotten appearance in the tree), and then carefully applied several coats of



Metalex over the following week carefully with a small paintbrush. The Metalex is absorbed into the remaining rotten areas to kill the fungi below and prevent future moisture being drawn into these areas.

A couple of things to be aware of:

- This is an LOSP preservative so try to be very careful to only get it on areas you want it on,
- If you are applying it to a Shari or Jin, allow any fresh edges to harden off for a few days first, then apply carefully,
- You don't want to get it onto the soil as this will not be good for soil health,
- Use outdoors only and I find applying it with a very small paint brush works best.
- If you are using the Metalex Timber Preservative Concentrate (in the can), you will need to mix this at a rate of 100ml Metalex Timber Preservative to 150ml of Turpentine.



Okatsune Bonsai Scissors

Established in the 1940's, Okatsune are a Japanese manufacturer of high quality secateurs, snips and hedge shears, and also a beautiful range of Bonsai scissors. Their tools are made from special high grade forged carbon steel and are uniquely heat treated, tempered and precision ground to produce incredibly sharp blades that keep their edges longer. Okatsune have 3 key points to their success;

1 - Razor Sharp. Okatsune tools are razor sharp because the steel of the blades have a very high hardness, and this keeps the blades sharp for a long time, giving a clean and precise cut.

2 - Simple. Okatsune tools only consist of a few parts which ensures high stability and ease of use, and they're light-weight and require very little maintenance.

3 - Robust. Okatsune tools are very robust, which allows them to cut through branches without you having to worry that the tool will give way or break.

Okatsune have two styles of tools in this range - Bonsai and Ikebana.

Bonsai scissors are ultra-lightweight and designed for the accurate shaping and maintenance of your Bonsai. This range includes the traditional large handle scissors with short pointy blades, and the narrow scissors with long blades which help with precision pruning.

Ikebana scissors are designed for the Japanese art of flower arranging.

There are several models available in each style.

For more information go to www.silkystore.co.nz and visit the Okatsune page or phone 03 547 6874.

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21 - 23 APRIL

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FEATURING DAVID DE GROOT

David de Groot is an award-winning bonsai artist that served for 25 years as curator of the Pacific Rim Bonsai Collection, in Washington, U.S. He has been studying, practicing and writing about bonsai since 1972. Don't miss this excellent opportunity to learn from one of the best!



HIGHLIGHTS

- ▶ The National Bonsai Exhibition.
- ▶ The Best of Canterbury Bonsai Exhibition.
- ▶ Reception Event feat. International bonsai practitioner David de Groot on Friday, 21st April.
- ▶ Demonstrations by David de Groot, Saturday 22nd and Sunday 23rd April.
- ▶ Bonsai Workshops with David de Groot, Monday 24th April.
- ▶ Demonstrations by NZBA Demonstrators Adrian Bird, Matt Hutson and Sean Heseltine.
- ▶ Trade tables with local bonsai vendors, raffle draws and more.

**EARLY BIRD PRICES AVAILABLE
UNTIL 31ST JANUARY 2023**

For more details and ticket registrations, talk to your local club secretary or visit: bonsainz.com/national-convention-2023



Giving a demonstration at Dunedin Chinese Garden 2017.

AN INTERVIEW WITH... BRIAN ELLIS

Kees F de Jager

Can you please tell us briefly about yourself?

My name is Brian Ellis, I am 76 and was born in the UK. I emigrated with my family (wife Marion, son Miles, daughter Megan) to Palmerston North in 1983.

In 1989, we moved to Dunedin for work. I trained in the UK as a pharmacist, working mainly in hospitals, I subsequently worked as a health manager in the hospital and for a private health company and I retired from paid employment in 2010.

As well as my involvement in bonsai I am also a beekeeper, Trustee of the Dunedin Chinese Garden, and still enjoy several sports. These together with a 1.3 acre garden keep me busy.

What first got you interested in bonsai?

In 1998 when I was in my early 50's, we went to a Home and Garden show in Dunedin where Joy Morton had a stall and as a keen gardener I thought that bonsai would be an interesting hobby. I joined Joy's introductory bonsai course and was hooked.

What was your early experience of learning bonsai like, where did you get your information from, who did you learn from and where did you get materials and tools?

I wanted to learn more, so I continued with regular sessions with Joy. I next had the opportunity to attend intermediate and advanced courses with Dorothy Koreshoff of Sydney and further courses with Joy Morton.

Joy imported tools and pots so got my early resources from her; I also attended conventions in New Zealand and

Australia where I invariably overloaded my luggage allowance with purchases.

Were there any early challenges you encountered and how did you manage to solve them?

The earliest challenges were in finding suitable starting material, my first bonsai, a Kowhai which I still have, was just a stick in a pot when first styled.

Now I am more selective in obtaining good starting material which includes collecting from the wild and “borrowing” suitable trees from the garden.

Who would you say has been your biggest influence and for what reason?

Joy taught me the basics of the art of bonsai and Dorothy Koreshoff extended this in particular to bonsai design.



English beech 1999, Informal upright.



Atlantic cedar 2018, literati.

More recently I have been following Tony Bebb on his visits to New Zealand, I like his styling and approach to bonsai.

What is the best piece of advice you have ever been given?

“Don’t make a tree look like a bonsai; make your bonsai look like a tree”; John Naka.

Have you been involved in any local NZ or international bonsai clubs or organisations? What has been the nature of your involvement and for how long?

I joined the Otago Bonsai Society in 1999 and shortly after joined the committee in the positions of treasurer, then secretary and finally President. I was involved in these positions on the committee for a total of 11 years and then a further 5 years as newsletter editor.



Juniper procumbens nana 1999, Saikei.

In 2001 as President of the Otago Bonsai Society, which hosted the annual convention in Dunedin, I chaired the meeting that formally established the New Zealand Bonsai Association and the following year was elected as the first secretary, a position I held for 16 years.

I have also been involved with the Dunedin Chinese Gardens since it first opened initially as a volunteer and I then chaired the 'Friends of the Gardens group' before being invited to become a trustee.

Have you travelled overseas to experience bonsai or anything related in other countries?

I regularly attended the Australian Bonsai Association conventions. In 2013, I attended the BCI convention in Yangzhou China, this was followed by a week-long tour of bonsai gardens and the Yellow Mountains.

Do you have a favourite species that you like to work with?

Not really, I enjoy working on all species

including NZ natives, but larches and cedars give me the greatest satisfaction.

Would you say that you are traditional or contemporary in your approach to bonsai?

I tend to take a traditional approach to developing my bonsai but believe in flexibility of design to take advantage of the nature of the tree, so I do not confine myself to a traditional approach. All that I desire is to find satisfaction in the end result.

What would you say is your greatest bonsai related achievement?

Establishing a Penjing collection at the Dunedin Chinese Garden. However recently our two children have shown an interest in bonsai and have started their own collections which gives me great satisfaction.



Mugo pine 2019, Informal upright.

If you had to choose one piece of knowledge/advice that you would like to pass on, what would it be?

Learn the basics of good bonsai technique and extend your skills, Once the basics have been fully mastered then you are free to experiment and try new ways with the confidence that the bonsai will give you satisfaction and thrive.



Suiseki, "Helms deep".

ROBERT LANGHOLM

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Lane Award, publically voted favourite – Pohutukawa by Brendon.

HAMILTON BONSAI CLUB SHOW 2022

Peter Mudie

The annual Hamilton Bonsai Club show moved to the newly built Hamilton Gardens Pavilion in 1998 and has been put on every year since. Slowly over the years the annual show has grown. In 2002 we introduced judging with up to 10 merit awards (not necessarily the best trees but those that were worthy of acknowledgement for the work put into them).

Since then, the judging has changed to six merit awards and First, Second and Third places, the Beginners Award (the owner must have been doing bonsai for less than two years), the Lane Award (voted for by the members of the public),

the Jeff Richards Memorial Trophy for the best NZ Native, the Quintal Trophy for the best small tree group. This year saw the presentation of the Dianne Miller / Noel Plowman Award for the Best Tree in Show.

To encourage all club members to enter trees there is a separate Beginners section for those who have been doing bonsai for less than 2 years. This year Marion won with her Mountain Totara.

Around the exhibition we have sections explaining more about the art of bonsai, bonsai techniques, tools and pictures showing trees during their development over the years.



Best in Show Winner – Juniper procumbens 'Nana' cascade by Louise.

To allow each tree to be displayed at its best, they are each allocated their own space – varying from 900mm x 900mm to 1.8m x 1.2m with a plain backing board.

We encourage members of the public and visitors from other clubs to ask questions, outside we have one member working on a tree to encourage visitors to come in and inside we have an area set aside for club members to work on trees and offer advice to anyone bringing in a tree looking for help. Club members also have the opportunity to sell surplus trees / raw material / pots or tools with a percentage going to the club.

In recent years we opened up another part of the Pavilion to host traders. This has proved to be very popular both

with our visitors and the traders. This year we had Ken's Bonsai Pots, Adrian Bird Bonsai, Arbonsai, Light 'n' Earth, BioLeaf and Les and Melody Simpson. Unfortunately, a couple of other traders had to drop out at the last minute (sorry to hear about your kilns Ian).

This year proved to be our best show yet with 875 paying visitors (under 12's get in free) proving that promoting the event through Facebook and local radio works. We even had visitors from Kerikeri, Wellington and Christchurch. The weather was kind to us, and Hamilton Gardens is always a fantastic attraction to visit. The 139 trees on display varied from mamé to very large with a wide variety of styles and species.

This year the show was early as some club members had hoped to be in Perth for the WBFF Convention which was scheduled for our usual date. The early show allowed a number of our deciduous trees to show off their ramification which is normally covered by foliage.

Judging was by club founder members Dianne Miller and Noel Plowman who came down from Kerikeri to present their new trophy.

The winners this year are:

- 1st, and awarded the new Best in Show trophy – Juniper procumbens ‘Nana’ cascade by Louise.
- 2nd – Cedar Group by Martin
- 3rd – Scots Pine by Peter M
- Quintal Trophy for Small Bonsai Set – Sandra
- Jeff Richards Memorial Trophy for Best NZ Native – Pohutukawa by Brendon
- Beginners Merit – Mountain Totara by



Constructive critique by Dianne Miller.

Marion

Merit Awards:

- Shohin Set by Sandra
- Privet by Martin
- Chinese Elm by Ann
- Trident Maple by Peter M
- Juniper ‘San Jose’ by Les
- Lane Award – Voted for by the general public – Pohutukawa by Brendon (closely followed by a Totara group).

Thank you to all our club members who helped in whatever way they could over the weekend, especially to those stalwarts who were there from start to finish (and afterwards).

Thank you also to those NZBA members who came to visit. I hope you had as much enjoyment out of the show as we had in putting it on.



Shadows on displays..

NZBA MEMBERS GALLERY

The Gallery section this issue features trees from the Hamilton Bonsai Club Show 2022. 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.



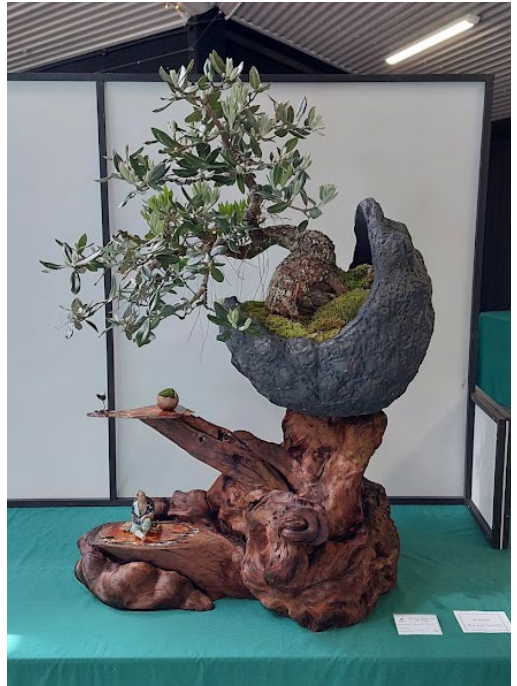
Raft Trident Maple, Shohin Set



Juniper Chinensis,
in training since 1980s



Japanese Maple,
in training since 2014



Pōhutukawa, in training since 1961



Pyracantha, in training since 1994



Coastal Redwood,
in training since 2007



Himalayan cedar, in training since 1975



Tōtara Group,
in training since 2014



Shohin Set, Winner of Quintal Trophy
for Small Bonsai Set



Juniper Chinensis 'Kaizuka',
in training since 2017



Chinese Elm, in training since 2011



Twisted Elm



Cedar Group, in training since 2000s



Kōwhai, in training since 2009



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BONSAI

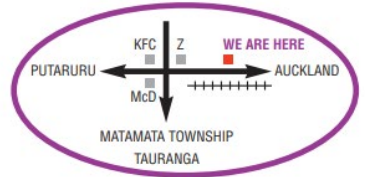
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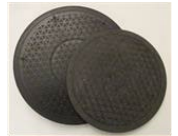


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AFFILIATED CLUBS

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 of the month.

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 3662
bonsaiville.nz@gmail.com
41 Taumata Road, Mt Albert, Auckland

CHRISTCHURCH BONSAI SOCIETY

President: Tony Bywater
Secretary: Sandra Martin
chchbonsai@yahoo.com
Treasurer: Carl Crosado

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 - 03 207 1856
beak.lisa@gmail.com

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

HAMILTON BONSAI CLUB

President: Steven Loveridge
- 0224738894
Secretary: Gordon Bowers - 07 868 6787

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

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, Auckland

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 - 027 4808 141

Meetings: 2nd Sunday, phone for details

SOUTH CANTERBURY BONSAI SOCIETY

President: Dave Geddes - 027 616 0172

Meetings: 1st Wednesday,
(February to November), 7:30pm,
Arts Centre, Gleniti Road, Timaru.

WELLINGTON BONSAI CLUB

President: Harry van Enckevort
Secretary: Garth Lippitt.
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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