APAB—N
: the Newsletter of the Australian Plants as Bonsai Study Group

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Progress with APAB

My greatest expectations have been well exceeded with the total number of memberships of APAB standing at 54. With several members already showing willingness to be involved in APAB, it looks like the study of Australian plants as bonsai can be successful.

I clearly jumped into the deep end by sending comprehensive notes about recording information. Those who have used the forums already, though few in number, have demonstrated it is possible to collect information useful to the Study in a standardised manner. To the many who have found the reporting forums too daunting, I will try to direct my exuberant enthusiasm for bonsai information into ways more palatable to the majority of you! But please talk to me!

As most information about native species as bonsai relates to the "species", documenting what species are being grown will be a significant first step in the Study. For those who have not yet contributed information, you could make a big contribution if you did no more then send me a list of names of the native plants you are growing as bonsai. Check out the species list later in this newsletter to see what others are growing, as well is what I have gleaned from the literature. If the species that you are growing are in this list, do not be put off from sending in your list. One of the questions the study group should be answering is which species can be grown in which areas of the country. Your record might extend the knowledge of what is growing where, or your experiences might be different from those of others in the same area. To know that there is more than one person growing a species in an area might help to answer questions about hard-to-grow species because different people might find success by doing things differently. Each person's own experience is as valuable as the next. To discover which species are most popular is important. The more comprehensive the list the more useful it will be to everyone.

For those who have already contributed their list of species, the next thing to focus on is "at what time of year do you prune and repot"?. After styling, this is probably the next most sought-after information, so your records will be most welcome in this area. Of course people

contributing their species list for the first time can include the time of repotting and pruning, but don't let the second-stage information inhibit or slowdown your submission of your species list. If we take information gathering one step at a time we will make considerable progress. Not everyone can swim if thrown in the deep end, and I don't want any members to even metaphorically "drown"!. **Roger**

SUBSCRIPTION RENEWALS

With the first year of APAB drawing to a close and the new financial year rapidly approaching, it is time to send in your subscription dues for 2002-2003. ALL memberships fall due on 1 July. A renewal form is included with this newsletter. Please fill it in and return with a cheque for the requisite amount.

The cost of the subscription is increased for 2002-03. The first year was a guess at the cost of running the Study Group. We just covered costs of producing 2 Newsletters, plus publicity (envelopes, stamps, paper, and 1 poster laminiation for a display). The first newsletter was produced on a home printer at very low marginal cost ($9.95 plus paper). That can't be sustained and a commercial copier who offers very low rates to community groups has been found. The size of APAB-N 2 is over twice the size of #1. If we are to have the capacity to produce this size of newsletter, then we need to raise subscriptions.

My estimate for the coming year is that we can cover basic running costs with a subscription of $8.00. This is comparable to the mid to low end of what other Study Groups ask, and less than the most active ones. If you have queries, please contact me. **Roger**

Questions and Answers

Is there anything that I can read about growing Australian plants as bonsai?
This question is asked by most people who have an interest in the subject. At present, I am aware of only two published books that specifically deal with Australian species. These are:

- Dorothy and Vita Koreshoff (1983 and subsequent reprints). *Bonsai with Australian Native Plants*. 56pp. Boolarong Publications, Brisbane. This beautifully illustrated and clearly written little booklet provides brief but cogent advice on the starting, growing, pruning, watering, fertilising, wiring and timing of work on Australian native species.
- Len Webber (1991). *From Rainforest to Bonsai*. 140pp. Mount Annan Botanic Garden Native Plant Series. This book provides detailed advice for a number of well known and not so well known rainforest trees that have been studied for their responses to horticultural treatment as bonsai. Very useful to beginner and experienced growers alike.
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Styling of Australian Native Bonsai

This is probably the most keenly sought after information by both beginners and experienced bonsai growers alike when it comes to growing Australian native species as bonsai. Can they be styled as traditional bonsai or must they be the styled differently? A simple question with a slightly more complex answer. Yes, at least

some species can certainly be styled in traditional Japanese styles; and many more species can be styled in the more informal Chinese traditions, but there is more.

In this Newsletter there are 3 articles on styling of bonsai. One is by Tasmanian Will Fletcher (see pages 8-9). Will explorers some ideas about what constitutes both the natural look and the role of informality in Australian trees. Will is a member of APAB and his contribution is a good starting point in our exploration of this fundamental topic.

The second article, by Andy Rutledge of Texas, has been printed with his permission from a contribution to the International Bonsai Club's discussion group website. The Web address is: http://www.internetbonsaiclub.org/ and the archive address is: http://home.ease.lsoft.com/Archives/bonsai.html, go to May 2002 near #183. A very slightly edited version of Andy's article is printed in this Newsletter on page 9.

How to style a eucalypt as a bonsai is an iconic challenge for those who wish to use Australian native species as bonsai. There are over 700 species of eucalypts. They grow in a diversity of habitats from tall closed forests to sparse shrublands. Close observation and reporting of what eucalypts look like in nature, is one major source of stylistic information for the intrepid bonsaiist (see pages 4-7). I look forward to the exploration of the "eucalypt" style for use in bonsai. Contributions from APAB members are most welcome. Indeed! They are required. **Editor**

APAB Gatherings

Maybe I'm jumping the gun here, but I would be very interested to attend, and/or be involved with an APAB gathering sometime. In fact, one every couple of years would be splendid. Perhaps a fairly casual weekend - seminar/workshop/discussions/outings etc.

How do other members feel? I for one would love to get together with like-minded bonsai practitioners. There is a lot to learn, and much to be shared.

I'd be happy to organise one down here in Tassy, but I think if we were to try it, we'd better start somewhere more central. Anyway, if people are interested, I'd be happy to help out in any way. **Will Fletcher**

Will raises a good point. Meeting with other like-minded people is certainly an important way of sharing and exchanging information. I. support such activities, with one major caveat noted at the end of this article. A number of ACT members contributed to an effective display of native species as bonsai at the annual SGAP autumn plant sale held at the National Botanic Gardens. ASGAP, the national group that hosts our Study Group, is holding their next biennial conference in Launceston Jan. 2004. I will contact the organisers and see if APAB can have a side meeting associated with the conference. If you would be interested in such a meeting please let me know as I will need some indication of interest when I am talking to the conference organisers. APAB had a display table at the last ASGAP conference held in Canberra in March this year. It was very effective at advertising the new Study Group, as well as attracting several new members.

As APAB is still a relatively small group, holding national meetings may be difficult. In the short-term, members might try, on a regional basis, to arrange side meetings at other bonsai events. For example, in every state and territory there are a number of bonsai clubs as well as

member societies of ASGAP. Each of these groups is involved in one way or another in holding meetings and they may be happy as well as interested in having an APAB presence such as a display or at a side meeting in conjunction with their own. Give it a try and report back to the study group on how things went.

The caveat to holding such meetings, gatherings, or even field trips concerns public liability insurance. Just writing these words at this time in the 21st century in Australia sends shivers down my spine. The distinction on the APAB membership forum between ASGAP membership (available to people who belong to an ASGAP associated society) and "contributing member" relates entirely to the issue of public liability insurance at formal Study Group gatherings. Study Group members who belong to an ASGAP society are covered by ASGAP's public liability insurance, while "contributing members" are not covered. As long as APAB is not holding formal meetings, the insurance question is not an issue. If such meetings are organised and they are called "APAB gatherings" or any similar phraseology, then there is an issue of public liability risk. I am not an expert in these matters and you will know as much as I do from what we hear almost daily in the media. While it is sad to see such issues distorting otherwise excellent community activities, I don't know anyone who could afford a major public liability case if some unfortunate accident were to happen and damages were sought. Perhaps by the time another year has passed, our various levels of government will have found a way to make volunteer community groups, that are not grossly negligent, safe from devastating liability threats. Until such time, individuals who are concerned can resolve the situation at the personal level by taking out a membership in your local ASGAP society—pretty inexpensive insurance if you are worried; that gives you room to exercise personal responsibility.

I see that some other Study Groups with non-ASGAP members hold field days, so I will contact them for information and report back to you. I hope we can organise something in the not too distant future that will be enjoyable for everyone and not a financially devastating risk to anyone.

Roger

Important Change of Address

Effective immediately:
My postal address is now as follows:

- **PO Box 450**
  Jamison Post Office
  Macquarie, ACT 2614.

Please use it for all items being posted to the APAB Study Group.

My email address has changed:

- hnatiuk1@cyberone.com.au

The old email address will continue to function for some time, but please use the new address.

Roger Hnatiuk APAB Study Group Leader

Styling Ideas for a Woodland Eucalypt
Eucalyptus blakelyii—Red Box

Eucalyptus blakelyi (red box) is a tree of the woodlands that characterise the tablelands of New South Wales from north to south, with small extensions into southern Queensland and northern Victoria. Most of its natural habitat has been converted by agriculture and urbanisation. It is still possible to find fragments of habitat in which mature trees can be seen.

A number of images of *Eucalyptus blakelyi* can be seen on pages 6-7. There are five tree-portraits. The top three are different views of the same tree, while the bottom two are of other trees. The conditions under which these trees have grown has had a major impact on the shapes that we now observe. I suspect that they began their life surrounded by a number of other trees of the same or different species. The condition of having other trees nearby will have encouraged the main trunk to grow upwards and relatively straight. The trunk is not ramrod straight but tends to lean, which again is characteristic of woodland trees. The distance from the ground to the first major living branch is now equal to about 1/5 or a bit less of the total height of the tree. In the tree seen in the top row of images, the initial first major branch has died and now the first living branch arises closer to two fifths of the way up the tree. There is now in major jin at 1/5 of the way up. A closer view of the jin can be seen on page 7d, but more about that later.

What can be said about the shape of the crown? On page 6, photos a, c and e show the shape of a balanced crown. Notice two aspects of the outline of these crowns: first the overall shape is somewhat hemispheric; secondly, a closer look at the outline reveals that it is made of a series of smaller hemispheric shapes. Both of these aspects can be said to be characteristic of the shape of mature woodland eucalypts.

In photos 6b and 6d, you can see strong asymmetries have developed in the crowns of these trees. In the case of the first one, you may presume that the missing part of the crown disappeared with the death of the first and lowest branch. This loss was not that long ago in the life of history of this tree as evidenced by the whole crown having not compensated with more growth into the space of the lost canopy, and also by the fact that so many minor branches still occur on the jin of the lowest branch (see pg 7d). The possible story for the tree in photo (6d) is potentially more complex and need not occupy us here other than to illustrate diversity in canopy shape, for each of which a story can be told.

How does one style the major branches to produce the kind of canopy described above? And is the shape of canopy the only goal to be aimed for in shaping the major branches? A feature of the major branches of woodland eucalypts that I have often observed is that they leave the trunk in a space fairly close to each other. They don't necessarily produce bar-branches but in the overall distance between the ground and top of the canopy, sets of major branches often arise fairly close to one another. You can see examples of this in the details shown in photos 7b and 7c. Another feature of both the major and minor branches of the eucalypts is that at first glance they appear as smoothly curving lines; on closer examination, smooth curves can be seen actually be a series of many smaller curves, zigzags, and sometimes downright wriggly lines! You can see some of this in photos 7a and 7d. I have found reproducing these shapes in the bonsai eucalypts I am growing, to be challenging. I have not attempted severe wiring because I have found that even much gentler bending not infrequently results in death of the branch. A method that I have used with some success is the clip-and-

grow technique, but there are aspects of this that are complex for some species of eucalypts. They will be dealt with separately in a later article.

Close examination of images 7b and 7c shows that there are a number of "crossing branches". Standard bonsai technique would delete these crossing-branches. This is an area that needs more thought as well as some hands-on experience with living plants. To what extent does this apparent chaos contribute essential character to the eucalypt crown? Can the same effect be achieved without crossing branches or does the rule of "no crossing branches" need to be amended in certain circumstances? I will try to include more about this aspect of bonsai in later newsletters (see also pg 9).

Before finishing with aspects of the crown, at least brief mention should be made of those smaller hemispheric units referred to above when describing the overall outline of the crown. M. R. Jacobs, in a classic manuscript entitled "Growth habits of the eucalypts" (Forestry and Timber Bureau, 1955) described what he called crown units. He says "mature crowns of moderate size should have at least 50 well-developed units" (p. 63). How does one produce the crown unit effect in a bonsai? How many crown units are possible and how many unnecessary in a bonsai eucalypt? These crown units are aggregations of branches and their leaves that are visually distinct from other crown units. Taken together, the crown units make up the entire crown and their presence is as characteristic of the texture and shape of the eucalypt crown as are whorled branches amongst many conifers. But more about the details of eucalypt crowns at another time.

And finally, a brief comment about lignotubers. Observe photograph 7e. Here you will seed the large lignotubers from which a single straight trunk arises. This is the base of the tree that can be seen in photograph 6d. It clearly illustrates that fully tree-form eucalypts can have conspicuous lignotubers at their base. Frequently when eucalypts are. grown from seed or purchased from nurseries, they will be seen to have conspicuous lignotubers near the base of the stem. This may not be attractive in the early days of the plant and cutting them off is not desirable as it can lead to the death of a small plant or result in new lignotubers growing. My experience with these in bonsai is to just leave them alone and focus on the development of the trunk and branches. Eventually multiple lignotubers will grow together into a single mound and as the whole tree grows proportionally junction of lignotuber and stem becomes pleasing to the eye. I suspect that there are manipulations of the tree that can help to shape the lignotubers but these are not essential. The production of lignotubers is one of the consequences, it seems, of growing eucalypts in confined spaces such as pots. Not all eucalypts produce lignotubers but many do and our horticultural techniques should be adaptable to take this into account and produce more than what some have unflatteringly called the "potato style".

Eucalyptus populnea in training. Lower photo shows a lignotuber and single stem that in heading in the direction of the tree shown in figure 7e.

Musings on Stylings

It's a perennial question - to be or not to be? Is a handsome miniaturised tree that follows no traditional bonsai rules, when placed attractively in a shallow pot, a bonsai? Ask 100 people

off the street. Assuming that they are all familiar with the word bonsai, probably 99 will say that it is!

One, the traditional bonsai enthusiast, will say that it is not. They might say it is a bonsai in training, or it has potential to be a bonsai.

Also, when we adapt bonsai to Australian plants, should we take note of the way that Australian plants appear in the bush? I believe we should. I worry sometimes, that my viewpoint is becoming 'bonsaid'. I wonder if I am starting to look for naturally occurring trees that look more like a traditional Japanese bonsai, rather than just appreciating an existing creation of nature.

These questions interest me because I enjoy creating miniaturised trees and scenes, but I do not necessarily follow traditional Japanese guidelines. Do I call my works bonsai?

Should we embrace the term bonsai to cover all miniaturised trees in bonsai-shaped pots. (And what's more, when is a bonsai pot, not a bonsai pot?)

My feeling is that any miniaturised tree, where the trunk (or trunks) is in some way highlighted, is a bonsai. This is what most people the world over would relate to. Whether the presentation is a bad bonsai or a good bonsai, is another thing. Whether it is a traditional bonsai or not traditional bonsai, is also another thing. However the word bonsai, is so well entrenched now in so many countries, that I believe it has set its own agenda.
I would like to think that we have traditional bonsai and, lets say, freestyle bonsai. 'Non-traditional bonsai, is a real mouthful and also implies something less than ideal.

I grew up in the Australian countryside. As an adult I have enjoyed bushwalking. I have embraced the landscaping of Australian gardens with Australian plants, having been a practitioner of that trade for many years. I am comfortable with a considerable degree of horticultural informality. I consider us a fairly informal lot. It comes with the climate, the landscape and the history. A large proportion of the populace enjoys camping in the holidays, where they are often exposed to that Aussie bush icon, the 'gum tree'. And what trees are more informal than our Eucalypts? Even if people are not actually noticing them, they are there, gracefully and casually standing to one side, framing the views, and providing shelter for us and the wildlife. They are etched into our subconscious. They are our predominant trees, and they are casually attired,as is much of the rest of the flora.

After our holidays, most of us return to our suburban oasis, a space usually of considerable formality. At home we seem more comfortable with formality, and lush greens. (Well fair enough I suppose, set a match to the indigenous stuff, and woosh, up it goes!)

However to those of us who love to garden with the Australian flora, I suspect we are nearly all happier with a higher degree of informality. The plants in their natural state are informal, we've seen them there, and we like the way they look. Not that most of us let our gardens become unruly, we simply tend them to be more informal than most of our exotic gardening neighbours.

And so we come to bonsai. Where art meets horticulture. To bonsai an Australian tree, we are indeed formalising it, in fact we are training it to meet our exact requirements.

However, there are many ways to style a tree. Give a bonsai enthusiast a sharp pair of secateurs and some wire, and who knows what's in store for the hapless plant! One can train a tree to be quite informal, or extremely formal, be it Australian or otherwise.

I liken each construction to a photograph or a sculpture. Each bonsai or saikei (potted living landscape) should be a balanced expression in its own right. It may be quiet and restful, dynamic and striking, formal or informal, but each creation should be an entity, and stand proudly on its own. The presently accepted bonsai stylings and guidelines, are based on thousands of years of experience and aesthetic considerations, and are without a doubt an excellent base to work from. However they are also guidelines that have arisen from Chinese and Japanese culture, and relate to the plants of those regions.

And thus I have found myself enjoying my own 'home-made' stylings. They are often more casual, and do not necessarily follow traditional rules, although most of these guidelines are indeed excellent, and figure highly in my constructions. I sometimes hear tut-tuts from enthusiasts of traditional bonsai, but gain much acceptance from native plant lovers who come to buy plants at the nursery, and perchance to wander into the bonsai shade-house.

Many folks, not overly familiar with bonsai, who have never before been taken by the craft, have been enthused by my Tasmanian presentations. I think, like myself, they have found the extreme formality of many traditional bonsai, not to their liking. A lot of traditional bonsai appears to me to be very constrained, like those photographs of families early this century -standing ramrod straight

I generally work using the 'cut and grow' method, first finding a nursery plant with lots of potential, then removing unwanted branches, and sometimes some branch bending. I do not indulge in much wiring at this stage, but expect I will still favour informal stylings as I wire more. I have seen some great bonsai that obviously required considerable wiring to achieve, so I look forward to exploring these techniques.

And now some concluding thoughts. Change happens. The now accepted list of bonsai guidelines, is no doubt different to what it was 500 years ago, and 500 years before that. Guidelines would have changed as the Chinese art was adapted to Japanese culture. And so this art form will change in the future. Enthusiasts will try new things, be it styling or culture. Some ideas will be taken up by other practitioners and may eventually find their way into the mainstream.

I pay homage to the traditional art of bonsai and its artists. It is a truly wonderful blend of horticulture and artistry, and I am in awe of its origins and artisans. it is a bewitching art form, with endless possibilities, countless twists and turns (I just had to say that) and the more I delve into it, the more it won't let me go. And where the heart dwells, what else can the secateurs do, but follow?

Will Fletcher, Tasmania

On the meaning of the 'Natural Style' in Bonsai

Here is my idea on the subject and I'm interested in what you may have to say on the matter, in general or on specifics. At the request of my attorney, I'll not answer replies on the list, but only read them.

One matter that lots of enthusiasts find confusing is the aesthetic
relationship between trees in nature and those in pots for bonsai. The confusion that arises in this regard often contributes to poor bonsai design because many growers will allow irrelevancies to interfere with the artistic work.

It is a fact that trees in the countryside do not often have limb and shoot structures that upon close inspection resemble anything like the finely ordered shoot structure often seen in good bonsai work. Many enthusiasts will take the ideal of nature to an often ill-advised extent and believe that it is best to let bonsai branch structures grow "naturally" to give the bonsai an air

of naturalness. This is usually a mistake. Good bonsai are beautiful, like trees in nature, not because they mimic the minutiae of the natural chaos of full-sized trees, but because they capture the overall natural elegance by way of a very controlled and exacting order to the structures.

One must be conscious of the scale involved. For instance, if you stand across the room from a large, impressionistic painting done by a master of impressionism, the beauty and order of the work is clear despite the almost randomness and abandon with which the paint was applied to the canvas.

However, if you approach the painting and examine a 10cm X 10cm square of the canvas quite closely, it is just so much chaos. Also, if you were to create a 10cm X 10cm painting, your technique would have to be far more "clean" than that used in the creation of the larger painting in order to achieve a similar effect.

Likewise, when you look at a 20m tall tree, regardless of the tangle of branches and the poor structural details, you probably perceive a graceful image of a specimen tree. However, if you attempt to re-create that image on a less than 5% scale (less than 1m tall) with a potted tree by using the same poor structural elements and chaotic tangle of shoots, you will not succeed in recreating the image of the stately tree in nature. You will only succeed in making a poorly formed bonsai. Don't be tricked into ignoring the fact that bonsai is an artistic endeavor and succeeds by artistic means.

I think that it is clear that the grace and beauty that trees in nature can convey is with bonsai achieved only in the details - orderly details.

This is what I believe must be kept in mind when developing the main branching and the details of ramification on bonsai, especially with deciduous bonsai because when the leaves are gone in winter, the emperor will have no clothes and all of the details, good and bad, will be painfully visible.

Andy Rutledge, Texas

First APAB List: Australian Native Species Grown as Bonsai, [rpt date: June 2002]

Genus	Species	Common Name	State
Acacia	cardiophylla		NSW
Acacia	glaucescens	Coast Myall	NSW
Acacia	glaucescens		NSW
Acacia	howittii	Wattle	NSW
Acacia	howittii "prostrate"		NSW
Acacia	howittii cv Green wave	green wave	ACT
Acacia	longifolia	Sydney Golden Wattle	NSW
Acacia	mollissima	Black Wattle	NSW
Acacia	mucronata	Narrow Leaf Wattle	Tas.
Acacia	oswaldi		NSW
Acacia	papyricarpa	Western Myall	ACT
Acacia	peuce		ACT
Acacia	podalyriifolia	Queensland Silver Wattle	NSW
Acacia	pravissima		ACT
Acmena	smithii	Lilly-Pilly	NSW
Acmena	sp.	Lilly-Pilly and bush cherry	NSW
Acrotriche	divaricata		ACT
Agonis	flexuosa	Willow Myrtle	NSW

Agonis	flexuosa		NSW
Agonis	flexuosa	WA Willow Myrtle	NSW
Albizzia	lophantha	Cape Wattle	NSW
Allocasuarina	inophloia		ACT
Allocasuarina	littoralis	River She Oak	NSW
Allocasuarina	littorosa		ACT
Allocasuarina	obesa		ACT
Allocasuarina	torulosa		ACT
Allocasuarina	torulosa	Forest She Oak	NSW
Allocasuarina	torulosa	Forest She Oak	NSW
Allocasuarina	torulosa	Forest She Oak	NSW
Angophora	hispida	Dwarf Apple Gum	NSW
Araucaria	bidwillii	Bunya Pine	NSW
Astroloma	pinifolia		ACT
Atherosperma	cupressoides		ACT
Athrotaxis	cupressoides	Tasmanian Pencil Pine	Tas.
Athrotaxis	cupressoides	Pencil Pine	Tas.
Athrotaxis	laxifolia	Intermediate Pine	Tas.
Athrotaxis	selaginoides	King Billy Pine	Tas.
Austromyrtus	dulcis		ACT
Baeckea	gunniana	Spacey Alpine Baeckea	Tas.
Baeckea	linifolia		ACT
Baeckea	ramosissima		NSW
Baeckea	ramosissima prostrate		NSW
Baeckea	virgata		ACT
Banksia	compar		ACT
Banksia	ericifolia		ACT
Banksia	ericifolia	Heath Banksia	ACT
Banksia	ericifolia	Heath Banksia	NSW
Banksia	integrifolia		ACT
Banksia	integrifolia	Coastal Banksia	NSW
Banksia	integrifolia prostrate		NSW
Banksia	marginata		ACT
Banksia	marginata		Tas.
Banksia	paludosa		ACT
Banksia	paludosa		ACT
Banksia	serrata	Old Man Banksia	ACT
Banksia	serrata		Tas.
Banksia	serrata		ACT
Banksia	serrata		ACT
Banksia	serrata	Old Man Banksia	NSW
Banksia	serrata	Old man Banksia	NSW
Banksia	serrata prostrate		NSW
Banksia	spinulosa		ACT
Banksia	spinulosa	Hill Banksia	ACT
Borya	lacinata		ACT
Borya	megacephala		ACT
Brachychiton	acerifolius	Flame Tree	NSW
Brachychiton	acerifolius	Illawarra Flame Tree	NSW
Brachychiton	bidwillii		NSW

Brachychiton	discolor	Lacebark Tree	NSW
Brachychiton	discolor	Queensland Lacebark tree	NSW
Brachychiton	populneas	Kurrajong	ACT
Brachychiton	populneus	Kurrajong	NSW
Brachychiton	populneus ?	Kurrajong	NSW
Brachychiton	rupestris	Bottle Tree	NSW
Brachychiton	rupestris	Queensland bottle Tree	NSW
Brachychiton	sp.	Bottle tree	NSW
Callicoma	serratifolia	Black Wattle	NSW
Callistemon	? viminea	bottlebrush	ACT
Callistemon	cv. "Candy Pink"	Candy Pink	ACT
Callistemon	paludosa cv Father Christmas	for the Christmas bottlebrush	ACT
Callistemon	viminalis cv Captain Cook	Bottle Brush	NSW
Callistemon	viminalis cv Captain Cook	Captain Cook	NSW
Callistemon	viminalis cv Captain Cook	Callistemon Captain Cook	ACT
Callistemon	viridiflorus	Lime Bottlebrush	Tas.
Callitris	endlicheri	Black Cypress Pine	ACT
Callitris	glaucophylla	White Cypress Pine	ACT
Callitris	oblonga		ACT
Callitris	preisii		ACT
Callitris	rhomboidea		NSW
Callitris	roei		ACT
Calothamnus	quadrifidus		ACT
Calytrix	tetragona	Fringe Myrtle	Tas.
Calytrix	tetragona pink		ACT
Castanopspermum	australe	Black Bean	NSW
Casuarina	cunninghamiana	River She Oak	NSW
Casuarina	cunninghamiana	River She Oak	NSW
Casuarina	cunninghamiana	River She Oak	ACT
Casuarina	glauca	Swamp Oak	NSW
Casuarina	glauca		ACT
Casuarina	stricta	Drooping She Oak, Cow-itch Tree	NSW
Ceratopetalum	apetalum	Coachwood	NSW
Ceratopetalum	gummiferum	NSW Christmas Bush	NSW
Ceratopetalum	gummiferum	NSW Christmas Bush	NSW
Citriobatus	pauciflorus	Native Orange	NSW
Citriobatus	pauciflorus	Thornbush	NSW
Corymbia	ficifilolia x ptychocarpa	Red Flowering Gum	NSW
Corymbia	ficifolia	Red Flowering Gum	NSW
Corymbia	polyanthemos		ACT
Cuphea	alba	White Cigar Flower	NSW
Cyathodes	glauca	Cheeseberry	Tas.
Diselma	archeri	Chestnut Pine	Tas.
Diselma	archeri		Tas.
Elaeocarpus	foveolatus	White Quandong	NSW
Elaeocarpus	kirtonii	Pigeon Berry Ash or Whitewood	NSW
Elaeocarpus	reticulatus		ACT
Elaeocarpus	reticulatus	Blueberry Ash	Tas.
Elaeocarpus	reticulatus	Blue Berry Ash	NSW
Elaeocarpus	reticulatus	Blueberry Ash	NSW

Elaeodendron	australe	Red Fruited Olive Plum	NSW
Elattostachys	xylocarpa	White Tamarind	NSW
Eremophila	gibbifolia		ACT
Eremophila	maculata		ACT
Eucalyptus	dwyeri		ACT
Eucalyptus	kruzeana	book-leaf mallee	ACT
Eucalyptus	maculata	Spotted Gum	NSW
Eucalyptus	melanoxylon	yellow box	ACT
Eucalyptus	nicholii		ACT
Eucalyptus	nicholii	Peppermint Gum	NSW
Eucalyptus	pauciflora	snow gum	ACT
Eucalyptus	populnea	Poplar Box	ACT
Eucalyptus	robusta	Swamp Mahogany	NSW
Eucalyptus	saligna	Sydney Blue Gum	NSW
Eucalyptus	sideroxylon	Pink Flowering Ironbark	NSW
Eucalyptus	sideroxylon cv rosea		ACT
Eucalyptus	spathulata		ACT
Eucalyptus	stellulata		ACT
Eucalyptus	vernicosa	Varnished Gum	Tas.
Eucalyptus	viridis		ACT
Eucryphia	milliganii	Small Leaved Leatherwood	Tas.
Eugenia	smithii	lillipilli and brushed cherry	NSW
Eugenia	smithii	Lilly Pilly	NSW
Ficus	benjamina	Weeping Fig	NSW
Ficus	benjamina	Weeping Fig	NSW
Ficus	benjamina	Weeping Fig (F132)	Qld.
Ficus	coronata	Sandpaper Fig	NSW
Ficus	coronata	Sandpaper Fig	NSW
Ficus	drupacea	Wooly brown fig	NSW
Ficus	eugenioides	Queensland Small Leaf Fig	NSW
Ficus	eugenioides	Queensland Small Leaf Fig	NSW
Ficus	hillii		NSW
Ficus	macrophylla	Moreton Bay Fig) (F90)	Qld.
Ficus	macrophylla	Moreton Bay Fig	NSW
Ficus	macrophylla	Moreton Bay Fig (F119)	Qld.
Ficus	macrophylla	Fig – Moreton Bay	NSW
Ficus	macrophylla	Morton Bay Fig	NSW
Ficus	macrophylla	Moreton Bay Fig	NSW
Ficus	microcarpa var. hillii	Hill's Fig	NSW
Ficus	microcarpa var. latifolia		NSW
Ficus	obliqua	Small-leaved Fig	NSW
Ficus	pantoniana	Giant Climbing Fig	NSW
Ficus	platypoda	Small-leaved Morton Bay Fig	NSW
Ficus	racemosa	Cluster Fig	NSW
Ficus	rubiginosa	Port Jackson Fig	ACT
Ficus	rubiginosa	Port Jackson Fig	NSW
Ficus	rubiginosa	Port Jackson Fig	NSW
Ficus	rubiginosa	Port Jackson Fig	NSW
Ficus	rubiginosa	Port Jackson Fig	NSW

Ficus	rubiginosa	Port Jackson Fig (F100)	Qld.
Ficus	rubiginosa	Port Jackson Fig	NSW
Ficus	rubiginosa	Port Jackson Fig (F41,F40,F105)	Qld.
Ficus	rubiginosa	Port Jackson Fig (f58)	Qld.
Ficus	rubiginosa	Port Jackson Fig (F2)	Qld.
Ficus	rubiginosa	Little Ruby	NSW
Ficus	rubiginosa	Port Jackson Fig (75)	Qld.
Ficus	rubiginosa cv Little Ruby	Little Ruby Fig	ACT
Ficus	rubiginosa?	Port Jackson Fig ?	NSW
Ficus	rubignosa	Port Jackson Fig	NSW
Ficus	superba var. henneana	Deciduous or Cedar Fig	NSW
Ficus	virens	White Fig	ACT
Ficus	virens var. lanceolata	White or Sour Fig	NSW
Graptophyllum	excellcior	Native fuchsia	NSW
Grevillea	alpina cv Warby Range		ACT
Grevillea	australis	Southern Grevillea	Tas.
Grevillea	cv. "Scarlett Sprite"	Scarlett Sprite	ACT
Grevillea	robusta	Silky Oak	ACT
Grevillea	robusta	Silky Oak	NSW
Grevillea	robusta	Silky Oak	ACT
Hakea	epiglottis	Hakea	Tas.
Hakea	megadenia	Hakea	Tas.
Hymenanthera	dentata	Tree Violet	Tas.
Hymenosporum	flavum	Native Frangipani	NSW
Kunzea	ambigua	Sweet Scented Kunzea	Tas.
Kunzea	ambigua		NSW
Kunzea	ambigua		ACT
Kunzea	baxteri		NSW
Kunzea	muelleri		ACT
Kunzea	opposita		ACT
Kunzea	parvifolia		ACT
Kunzea	pulchella		ACT
Lagarostrobus	franklinii	Huon pine	Tas.
Lagarostrobus	franklinii	Huon Pine	Tas.
Lagarostrobus	franklinii	Huon pine	ACT
Lagarostrobus	franklinii	Huon pine	NSW
Lagunaria	patersoni	Norfolk Island Hibiscus	NSW
Leptospermum	attenuatum		NSW
Leptospermum	cv Aphrodite		ACT
Leptospermum	flavescens	Common Tea Tree	NSW
Leptospermum	flavescens	Tea Tree	NSW
Leptospermum	glaucescens		Tas.
Leptospermum	grandifolium		ACT
Leptospermum	laevigatum	Coastal Tea Tree	NSW
Leptospermum	lanigerum		Tas.
Leptospermum	lessons var nana		NSW
Leptospermum	montanum		ACT
Leptospermum	petersonii	Lemon Scented Tea Tree	NSW

Leptospermum	scoparium		Tas.
Leptospermum	scoparium cv cardwell	Tea Tree	NSW
Leptospermum	scoparium var. rotundifolium		NSW
Leptospermum	sericeum		ACT
Leptospermum	sp.		ACT
Leptospermum	triplinervium		ACT
Lophostemon	confertus	Brush Box	NSW
Melaleuca	armillaris	Honey Bracelet Myrtle	ACT
Melaleuca	armillaris cv green globe		ACT
Melaleuca	bracteata		NSW
Melaleuca	decussata	Paperbark	NSW
Melaleuca	elliptica		ACT
Melaleuca	ericifolia	Swamp Paperbark "Jim's Twister"	Tas.
Melaleuca	gibbosa	Bottle Brush	NSW
Melaleuca	glomerata		NSW
Melaleuca	incana		ACT
Melaleuca	incana cv nana	Melaleuca	NSW
Melaleuca	lanceolata	Black or Inland teatree	ACT
Melaleuca	lateritia		ACT
Melaleuca	lateritia cv. "Robin Redbreast"	Robin Redbreast	ACT
Melaleuca	linariifolia		ACT
Melaleuca	linariifolia	Tea Tree	NSW
Melaleuca	linariifolia cv snow-in-summer	Snow In Summer	ACT
Melaleuca	linariifolia cv. "Snowstorm"	Snowstorm	ACT
Melaleuca	micromera		ACT
Melaleuca	preisii		ACT
Melaleuca	quinquinervia		NSW
Melaleuca	raphiophylla		ACT
Melaleuca	'spiny'		ACT
Melaleuca	squamea		ACT
Melaleuca	squarrosa	Scented Paperbark "Coastal Carpet"	Tas.
Melaleuca	styphelioides		NSW
Melia	azedarach	White Cedar	NSW
Microcachrys	tetragona	Creeping Strawberry Pine	ACT
Microcachrys	tetragona	Creeping Strawberry Pine	Tas.
Microstrobus	fitzgeraldii		NSW
Microstrobus	niphophilis		NSW
Myoporum	floribundum		NSW
Notalaea	ligustrina	Native Olive	Tas.
Nothofagus	cunninghamii	Southern Beech	ACT
Nothofagus	cunninghamii	Myrtle	ACT
Nothofagus	cunninghamii	Myrtle	Tas.
Phebalium	glandulosum		ACT
Phebalium	stenophyllum		NSW
Pittosporum	eugenioides		ACT
Pittosporum	sp.		NSW
Podocarpus	elatus	Plum Pine	NSW
Podocarpus	lawrencei	Mountain Plum Pine	NSW
Podocarpus	lawrencei	Mountain Plum Pine	ACT
Pomaderris	angustifolia		ACT

Rhododendron	lochiae	Rhododendron	NSW
Rulingia	hermanniifolia		NSW
Rulingia	hermanniifolia		NSW
Stenocarpus'	sinuatus	Queensland Firewheel Tree	NSW
Syncarpia	glomerulifera	Turpentine	NSW
Syzygium	cormiflorum	White Apple	NSW
Syzygium	corynanthum	Sour Cherry	NSW
Syzygium	francisii	Lilly-Pilly	ACT
Syzygium	moorei	Rose Apple	NSW
Syzygium	sp.		NSW
Syzygium	sp.	Lilly-Pilly and brush Cherry	NSW
Syzygium	wilsonii	Powderpuff Lilly Pilly	NSW
Tasmannia	lanceolata	Mountain Pepper	Tas.
Tristania	laurina	Water Gum	NSW
Tristaniopsis	conferta	Brush Box	NSW
Tristaniopsis	laurina	Water Gum	NSW
Trochocarpa	gunnii	Sweet Scented Trochocarpa	Tas.
unknown	unknown	Taxus ?	NSW
Verticordia	plumosa		ACT
Xanthorrhoea	australis	Black Boy	NSW
Xanthorrhoea	australis ?	grass tree	ACT
Zieria	prostrata		NSW

LATE BREAKING NEWS!

The following species list was received, too late to incorporate in the above table, but for which I'm most grateful to include it.

Banksia	serrata		ACT
Banksia	spinulosa	Birthday Candles	ACT
Ficus	rubiginosa	Little Ruby	ACT
Ficus	rubiginosa		ACT

One of our members, Cas Liber, has just telephoned to say that he has joined the editorial board of *Australian Plants* and asks if I can send an article on bonsai to this major journal on growing Australian plants. *Australian Plants* is renowned for its content, well illustrated with colour photos. I would like to oblige Cas with an article, but I will need the help of other members. Could people with mature plants please send in good quality photos that could be used in the article. A few words about the plant (species, common name, height, age) would be welcome. If you want to include any horticultural or aesthetic notes that would be OK too. Could I have your photos by the end of September '02? Let me know if you want your name published as owner and/or photographer.

Roger

APAB Membership

ACT

Australian National Botanic Gardens, Librarian
Australian Native Plant Society
Campbell, Ben
Australian Native Plant Society

Hanrahan, Peter
Hnatiuk, Roger
McLucas, Ruth
Mifsud, Joe
Miller, Jim
Wimhurst, Roger

NSW

Allnutt, Chris
Andersen, Maureen
Bendall, Philip
Bonsai Society of Australia Inc.
Bowie, Grant
Cam, Joan
Cliff, Bob
Cockayne, Robyn
Dix, Warwick
Forman, Olley
Gough-Watson, Jan
Harris, Douglas
Jones, Jo-Anne
Koreshoff, Dorothy
Liber, Cas
McCrone, Mark
Munro, Stephen
Olivieri, attn Kevin
SGAP Blue Mountains Group
Starkey, Jenny
Summerell, Noel
Thompson, Merle
Thompson, Lyn
Toomey, Michele
Valentine, Pam
Wilson, Lee
Wright, Lee

Qld

McDonagh, Roselyn
Sked (x3), Jan
SGAP Qld Region

SA

Handreck, Ms Eleanor
Russell, Pam
Skinner, Bruce

Tasmania

Fletcher, Will
Jones, Diana
Whish-Wilson, Rosemary

Vic

Bates, Barbara
Bendigo Bonsai Society
Boehle, Heide
Ester, Rory
Marriott, Ruth
Morgan-Payler, Joe
Van Oirschot, Elly

APAB Financial Report—2001-2002

The table below shows the income and expenditure for APAB in its first year. From the total at time of composing this Newsletter must be deducted about $150.00 to print and post APAB-N 2 (the one you are reading now). This leaves us with very slightly more than the grant and donations. On the assumption that next year we will produce newsletters larger than #1, we will need to increase subscription rates to cover these basic costs. (see page 2)

- Notes: the CPS shares are refunded on closing the account. We pay no bank fees on this account—a very considerable saving
- . Stationery includes envelopes, paper, and a sign used at an APAB display (cost $5.00 for lamination).

Donations are gratefully acknowledged from NSW APS and the Blue Mountains APS—many thanks!

Roger

Details	Receipts	Payments	Balance
ASGAP establishment grant	$100.00		$100.00
CPS Credit Union shares		$10.00	$90.00
bank interest	0.09		$90.09
Subscriptions 2001-2002	$295.00		$385.09
Donations	$55.00		$435.09
stationery		$75.35	$359.74
postage		$36.00	$323.74
Totals	**$445.09**	**$121.35**	**$328.74**

Back Page Musings

The potential range of Australian species suitable for bonsai is vast. There are over 3000 species of trees in our flora. While not all will be horticulturally suitable for bonsai (eg won't grow well in pots, don't shoot back on old wood, leaves remain vastly too large) and many won't appeal aesthetically to anyone, the number remaining will be huge. To add to that, there is an even greater number of shrubby species, again with many with great potential as bonsai. Our work is indeed cut out for us. The explorers can have a ball, and the get-it- right growers can focus on refinement.

An issue that will be explored in greater detail later is what allows a shrubby species to make a suitable bonsai? Shrubs are already used (eg Azaleas, mugo pines) and scramblers like Bougainvillea are there too. Lets hear from you on the subject. **Roger**